

Kine WEEKLY

Quota:
Alex King
Hits Out

—See Page 3

Yule Cheer—

AT M-G-M's
SIDE-SPLITTING
RE-PRESENTATIONS!



Bud
ABBOTT • COSTELLO
KATHRYN GRAYSON

JOHN CARROLL
PROVINCIAL TRADE SHOWS NOW



THE MARX BROS.
Groucho Chico Harpo

VIRGINIA GREY
TONY MARTIN
PROVINCIAL TRADE SHOWS NOW

← Re-Released Feb. 9, 1948 Re-Released Feb. 23, 1948 →

On
everybody's
Lips!



POSSESSED

POSSESSED

POSSESSED

POSSESSED

**THERE'S NO BUSINESS
LIKE S.R.O. BUSINESS**

*and in the West End
the Warner's doing it everyday!*

WARNER BROS., present

JOAN CRAWFORD VAN HEFLIN "POSSESSED"

RAYMOND MASSEY GERALDINE BROOKS Directed by CURTIS BERNHARDT Produced by JERRY WALD

MARCEL HELLMAN'S "THIS WAS A WOMAN"

Watch for
Trade show Announcement by
20th Century-Fox

Kine^{matograph} WEEKLY

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No. 2,121.

Thursday, December 25, 1947.

Vol. 370.

EVERYTHING
THAT HAPPENS
IS ON
BRITISH
MOVIETONE NEWS

Nettlefold To Close for Six Weeks

EIGHT STUDIOS HAVE NO PRODUCTIONS

NETTLEFOLD studios are to close down for six weeks for repairs as soon as the current production, "Paul Temple and the Canterbury Case," is completed. The studio made an official statement this week, making it clear that there will be no staff dismissals.

Columbia, which had an option on studio facilities for six months in 1948, dropped its option earlier this month.

Meanwhile, British studios face Christmas, 1947, with a total of 17 stages out of action, representing eight whole studios with a total production space of 158,088 sq. ft. This does not include any estimation of union claims that space at Sound City and Isleworth is being wasted. Last October the crisis figure was six studios, 14 sound stages of a total 148,032 sq. ft.

But if current plans go ahead smoothly, the position by the end of January will be considerably improved.

The remaining black spot is the 80,000 sq. ft. plant of M.G.M.-British at Elstree. The studio is out of action now that Herbert Wilcox has finished "Spring in Park Lane" and has announced no definite production plans until next spring.

Teddington will start the new Dryhurst film after the holidays and Welwyn will go into action again with "Queen of Spades" (International Screenplays). The Alliance group plans to open up its stages early in the New Year and films are in preparation for Manchester and Marylebone.—KINE. news.

Wedding Film Sequel

C.E.A. headquarters has been criticised for its handling of the negotiations governing the showing of the Royal Wedding film.

C. H. Whincup, prominent Yorkshire film man and chairman of Leeds branch, told local members at a meeting last week that he considered that Walter Fuller, general secretary, had not been empowered to make the settlement that he did. The meeting is reported in page 11.

Wronker on Board

Martin Wronker has joined the board of directors and has been appointed governing director of International Film Renters.

King Lashes Out at New Quota Bill: 'We Must Fight'

"EXHIBITORS WILL BE OUT-VOTED ON
EVERY FILMS COUNCIL ISSUE"

By "KINE." Reporter

"THE sooner we have less conciliation and start some real fighting the better for the C.E.A." So said Sir Alex King, discussing the proposed new Films Act, in an exclusive interview with the KINE. "The draft of the new Bill is a challenge to every exhibitor in the country and the sooner we take it up the better. The C.E.A. General Purposes Committee is called to consider it on December 30, and I shall come up to town especially for the occasion. We have got to organise against this thing at once.

"I remain wholly opposed to the abolition of Renters' Quota. It is absurd to compel exhibitors to show something with which their suppliers are under no obligation to supply to them. That, in short, is the crux of the case against the throwing out of Renters' Quota.

"The Bill is extremely unfair, too, in its handling of highly competitive kinema situations. The whole thing is too uncertain. It is no good a theatre waiting until it finds itself in a bad booking position and then going cap in hand to the Board of Trade asking for special concessions.

"If the independent showman is to be helped when he is up against the big circuits, then he should know precisely where he stands from the start.

"This whole Bill is altogether too vague.

"Another thing to which I strongly object and on which I shall have plenty to say at the right time, is this grossly unfair reshuffling of the Films Council. In practice, the exhibitors will be hopelessly out-voted by 10 votes to four.

"There will be four producers, four production employee representatives, two renters and four exhibitors. How on earth can the kinema owner expect to carry his viewpoint in that set-up?

"The Bill is a thoroughly bad one from our point of view, and it obviously shows how successful Sir Alexander Korda has been in his campaign.

"I see he was quoted somewhere as saying that the proposed Bill seemed to be 99 per cent. satisfactory. I suggest they give him the extra 1 per cent, and then rename it the Sir Alexander Korda Films Act.

"They do not seem to realise in London that we do not require an Act for good British pictures. There is no need for this Act at all, and the sooner the C.E.A. stops being conciliatory and gets down to a good stiff fight, the better."

C.E.A. CALLS NEW E.T. TALKS

A MEETING of the C.E.A. General Purposes Committee has been called for Tuesday, December 30.

It will discuss the increasingly serious position brought about by a lack of entertainment tax relief and the fact that the 75 per cent. *ad valorem* duty on Hollywood films remains unsettled.

The Sussex branch passed a resolution last week pressing for some immediate action to ease entertainment tax. The debate was led by S. Glen, of the New Central, Eastbourne. It is reported fully on page 8 of to-day's issue.

Public Spirited N.A.T.K.E.

At the annual meeting of the Blackpool Tower Company, J. W. Clegg, director and also a secretary, paid tribute to the members of N.A.T.K.E. for their public-spirited attitude towards Christmas Day opening.

B. of Trade Statement: No U.S. Comment

M.P.A. HOLDS PRIVATE MEETING

FAY ALLPORT, London representative of the M.P.A., is making no comment on the important duty statement made on Friday by the President of the Board of Trade, Harold Wilson. London members of the M.P.A. held a meeting immediately after the Wilson statement which lasted for several hours. They decided to keep quiet and wait for the next meeting with British Treasury officials, which, according to an M.P.A. spokesman, will be early next year.

Deputation to Rank

Walter Fuller, general secretary, is to join a deputation from the London and Home Counties branch of the C.E.A. to meet Arthur Rank to protest at the Odeon and G.B. decision to experiment with an extended-run policy.

The meeting is set for December 31—next Wednesday. The C.E.A. men will be J. W. Davies, Thomas France, Theo Fligelstone, and branch secretary Arthur Taylor.

The C.E.A. will argue that the new circuit policy of passing on a new release to another circuit house for a second week's run will force independent exhibitors to take British features on a third-run basis.—KINE. news.

New Ealing Production Policy Means More Films and a New Producer

MONJA DANISCHUEWSKY has been appointed Associate Producer at the Ealing Studios.

"Danny" joined Michael Balcon years ago and has been in charge of public relations for Ealing for some years.

He will now be leaving the publicity department early in the New Year to take on the arrangement of a special production programme which will be outside the existing Ealing 1948 schedule.

Mr. Balcon, explaining his move to the KINE, said: "It has been obvious to me for some time that the only way we can increase the number of British films is to go out and make pictures either at exterior scenes or in their natural settings. For instance, if we wanted to make a film in which

the characters were all mill girls, it would be possible to get most of the footage by going to Lancashire and doing the job on the spot.

"In this way Ealing could increase its output; "Danny" has been given the job of planning these "outside" films and arranging their schedules.

"Our overall plan is to fix these films in so that technical crews, directors and laboratory facilities and so on will go to them quite independent of the pictures being made on the actual floors.

"Our problem is, as it were, to use the natural-setting film to get a quart out of a pint pot of studio resources. This will be 'Danny's' job and he will start in a few weeks' time."

KINEMATOGRAPH WEEKLY

93, Long Acre, London, W.C.2.

Telephone: Temple Bar 2468

Telegrams: Kine, Southernwood, Rand, London

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"Kinematograph Weekly" is a member of
the Audit Bureau of Circulations

THE PRESIDENT SPEAKS

THE President of the Board of Trade has given us what may reasonably be regarded as the Government's over-all attitude to the film industry in general, and to the *ad volorem* duty and the production industry in particular.

For this we must thank him. The industry at least knows where it stands.

But one of Mr. Wilson's points went almost totally unreported in the national Press. Its significance to the business, though, is such that it needs urgent comment inside the trade itself.

For Mr. Wilson, predicting that British studio output could be stepped up to 75 top-grade features a year, implied unmistakably that in his opinion this quantity was sufficient to cater for exhibiting needs, even if the Americans continue their ban in the shipment of new product.

Now nobody wishes to depress Mr. Wilson in his altogether praiseworthy determination to boost up the British output. We all want to see more British films, of the highest possible standard.

But it is simply not true to say that the exhibiting industry, as it is now constituted, could keep going on 75 top-grade British features a year, without anything coming in from America.

This, boldly put, would mean 25 films per major circuit per year, with every independent in the country playing an average of a new film a fortnight. Reissues might make this possible for some time, but as permanent film rationing it plainly would not do.

Even granting that there is much to be said for longer playing time for the film that justifies it, it surely cannot be argued that there is much immediate possibility of our studios producing 75 such films in a year. To get that number of really big pictures, the total studio output would need to be two or three times that figure. And this is not possible under present conditions.

By all means let us aim at the 75 home-made top-grade films a year. But do not let us deceive ourselves into thinking that such a figure can be attained in a few months, or even that its attainment would automatically solve the headache of the product famine.

THIS is Christmas week. As far as the film business is concerned a very unusual week indeed. Kinemas are closed on the day itself up and down the country, and Boxing Day programmes necessarily lack the four star appeal which is normally reserved for this occasion. As far as this industry is concerned, the film tax put Father Christmas out of court.

But everyone is quite convinced that better days are coming, so the KINE. opens its editorial comment by wishing its readers a Happy Christmas and a Prosperous New Year, coupled with the pious hope that it won't be long before some solution is found to the film duty and the embargo.

BUT holiday or no holiday news goes on, and it is fair to say that there has been a mighty lot stirring in the last week.

First there was the Quota Act which came out too late for me to give it any considered editorial comment in last week's KINE.

It is now possible, however, to say that the Bill, provisionally framed, caused very little surprise in Wardour Street, although there are likely to be one or two squawks from certain quarters.

TAKING the broad view it seems to me that the Board of Trade's films department has done a sound and workmanlike job. There is plenty of meat on the bone for the House of Commons to chew on, and assuming that we must have Quota Acts it would seem in its early stages that this is as equitable a one as could be expected.

I predict that Sir Alex. King will lead a Northern faction in determined opposition to the proposed abolition of all renters' quota. But it is very doubtful—let us face up to it—whether he will get very far with such a campaign.

My own view is that renters' quota was thrown overboard during the bargaining that went on early in the year.

PEOPLE like Sir Alex. Korda have already gone on record praising the proposals and pointing out with obvious accuracy that in the main the draft Bill follows pretty closely on the proposals of the British Film Producers' Association. Certainly the producers have no grounds for complaint.

It was always obvious to me that the Board was heavily impressed with the producer view. It must, of course, be borne in mind that the whole idea of the Films Act is to act as a stimulant to British production. It is not designed to help any other side of the industry.

The present executive of the Board of Trade has never hesitated to remind deputations of this simple basic point, and they have certainly reflected it in the text of the Bill.

SIR HENRY FRENCH, whose influence in this industry is extending rapidly, had not returned to England at the time the Bill was first published, but I lunched with him on Monday this week and he told me in that measured and deliberate manner of his that he personally thought

the Bill had made a promising start.

Sir Henry, of course, regards that Directorship General of his at the head of the B.F.P.A. as something of a crusade for British films.

He has never hesitated to criticise where he has felt that other sections of the industry were giving particular interests preference over the all-important national viewpoint.

ON one point everyone is in agreement, and that is the broad, good sense of the Board of Trade in leaving the actual fixing of the first quotas until next July, so that really practical targets can be set.

Nobody gains by the imposition of theoretical percentages which result merely in wholesale defaults. We do not want anything of the sort in the future.

By next July it will be possible for the Board, in consultation with the Films Council, to see precisely where the production industry is going.

SIR ALEX. KING, who bubbles with an enthusiasm which makes him in some ways the Glasgow equivalent of Wardour Street's Arthur Dent, is equally ardently convinced that the proposed new Films Bill is a dose of bad medicine to the exhibiting industry.

I had a long talk with him on the 'phone an hour or two before the KINE. went to press, and you may expect fireworks when he gets up at the General Purposes Committee meeting and tells the C.E.A. head lads precisely what he thinks of the Bill.

King's view is that much more ginger and less appeasement is needed from the Association.

NEXT, of course, there was this important statement of Harold Wilson's, at a Press conference.

Let us face up to it, quite bluntly, that his remarks, which I must admit did not surprise me at all, are not likely to help towards a solution to the tax deadlock.

For some weeks, Wardour Street has been sharply divided. There have been the optimists, and there have been the pessimists. It has been fairly obvious, I think, for some time that the position was deteriorating. I hinted so very broadly in my notes last week.

NOW we find Mr. Wilson saying formally that he stands by the import duty, with an olive branch extended to the Americans in the form of an offer of extra dollars against extra British playing time in America.

This sort of thing sounds nice and simple to a layman, but warns a really experienced film man of the very difficult time that lies ahead.

The implications of this point are discussed in our leading article.

L O N G

MR. WILSON then referred to plans which were being built up for an all-out effort by the British film industry in the production field.

I do not profess to know what the President is keeping up his sleeve, but it will need to be something more than a statistical rabbit for it to mean anything.

The fact is that at the present moment when we want it so badly, British production does not appear to be accelerating. Unfortunately, rather to the contrary.

One can say this without having anything but a most sincere desire to see the utmost possible progress. To put one's head in the sand and pretend that the whole studio set-up is perfect, when it is anything of the sort, is silly.

If Mr. Wilson has some ideas for solving it, the entire industry will be delighted to hear them. Let us hope he has.

BRITISH production leads inevitably into the Rank controversy—the proposal that Odeon should acquire General Finance Corporation.

No need to say that this has been a top-line national Press debating point for two or three weeks.

Well, Mr. Rank held his special shareholders' meeting of Odeon on Friday last and he gave the assembled proprietors a detailed account of his film ambitions.

HE certainly convinced them that the purchase was a sound one, and he achieved what is virtually a vote of confidence from the whole of the British film business.

He must also have convinced the City, for I notice that Odeon shares are moving smartly upwards.

I congratulate him warmly on his success, for he was facing hard-hitting and relentless criticism coming from powerful and by no means wholly friendly sources.

MEANWHILE, the Odeon shareholders' meeting produced a little splutter of lay Press excitement when it was noticed that Arthur Kelly was in the audience and not David Coplan, who has been U.A. representative on the Odeon board for a number of years.

The *Daily Express* seemed to deduce from this that perhaps U.A. or Coplan, personally, were not very happy with Rank's proposals for Odeon to buy G.C.F.C.

In this, I seem to detect a slightly sad echo of the *Express* campaign against the purchase.

COPLAN himself, of course, pointed out, when I asked him about the story, that the mere fact that he was unable to be present at the Odeon meeting in no way implied that he was leaving the board. It happened that he had other commitments that day.

Coplan, incidentally, is now in production with his third

SHOTS

British film, a new "Just William," which is about to start production.

Reverting to the Odeon board for a paragraph, I may mention that changes among the directors are pending, and will be ratified at a board meeting to be held immediately after Christmas. Arthur Rank, who had a birthday this week, has gone away on a short holiday and the whole thing will be settled on his return.

JIMMY HUTCHISON, who started his career as a cub reporter on the KINE, and who later became, surely, the most widely known public relations man in the film business, has had the bad luck to run into a pretty severe illness, involving a long rest cure in bed.

As usual, he is in the highest spirits and the witticisms continue to flow, as you would expect of one who ranks as one of the most amusing people in a trade in which conversation is—here and there—of a high order.

Jimmy has resigned his appointment as publicity director of British National, where he is to be succeeded by Reggie Woolf, whom we all remember for his long years with Paramount. Few people have a wider ring of acquaintances in the film business than Hutchison, and here's hoping that he will mend steadily and be back in circulation again as soon as possible.

WHAT a pleasant occasion the Arthur Rank lunch to the critics is; it has become one of the traditional dates in the diary of a film journalist and there is surely no one on either lay or trade Press who doesn't jot it down and look forward to the occasion with very real pleasure.

Last Wednesday's session at the Dorchester was perhaps the most enjoyable of the series. Arthur Rank himself was in first-class form and was supported on the top table by John Davis, Leslie Farrow and the whole string of top Rank Organisation executives.

At the bottom of the fly tables were Wynne, Dennett, Finney and Myers, described by one of the speakers as the senior non-commissioned officers of the outfit.

IN his speech, Mr. Rank made no bones about the fact that it had been a very difficult year. There had been the film import duty and the threat of a wholesale advertising tax.

As an exhibitor, quite obviously, he was delighted that the latter threat, at least, was short-circuited.

He revealed in the course of a few sentences that his organisation hoped to produce 38 top-grade feature films next year, against 28 this year and 19 last.

RESPONSES were made by Stephen Watts, of the *Sunday Express*, who made one of the best speeches I have lately heard from a lay Press journalist.

He turned some neat phrases, good humouredly flayed Sam Harris for one of those ill-considered sneers of the lay Press, and assured Arthur Rank that the average Pressman had the welfare of the British industry very much at heart.

ONE of the features of the show was the menu with some singularly apt quotations from the classics; then there were the photographs of film personalities circulated round the tables, adorned by apt quotes from some standard reference book.

One of the best of them, I thought, was: "He cares not what he puts into the Press," a quotation from "The Merry Wives of Windsor." In view of what had gone before and the Friday shareholders' meeting that was to follow, it was fair to say that this remark was a pretty reasonable comment on one section of the Press.

DANNY, by which cheerful cognomen everybody knows Monja Danischewsky, who has been one of Michael Balcon's right-hand men at Ealing for many years, is to become an associate producer. I congratulate him. I predict he will do very well at it.

Danny has for some years been Balcon's public voice.

The two men have worked very closely together and although there is only one boss when Balcon is around, he would be the first to admit that Danny's advice has been of great value to him.

A FINAL check-up of the receipts of the replica command show at the Ritz, Birkenhead, totalled £2,002 8s. 5d., and a cheque for this amount was handed on Tuesday by Southan Morris to Reginald Bromhead, chairman of the C.T.B.F.

I was happy to assist at the little ceremony in S. M.'s office; it took the form of a pleasing little *vin d'honneur*, which can otherwise be described as a "quick one"; it served a dual purpose, one in celebration of the handing over of the receipts which, I think, must be the highest individual exhibitor effort on behalf of the fund.

The other was to wish good luck to Mr. Bromhead, who is leaving for Australia shortly for a holiday.

IT is a pity our good friends in Manchester cannot be a bit more pally by arranging their meetings so that they do not clash. B. T. Davis and W. R. Fuller are to visit the city on January 23, and are expected to speak at three meetings within as many hours. Kinematurians arranged for Mr. Davis to join them at luncheon at one; Manchester and Salford branch annual meeting will be held at three; and now South and East Lancashire branch has nipped in with an invitation to Mr. Davis for its annual meeting at two!

If officers of the C.E.A. are to be overworked in this manner, Tom O'Brien might be tempted to consider whether its presidents are getting a fair crack of the whip, and should be induced to join a union for their protection and preservation.

WITH another full attendance for their fourth monthly luncheon, the Newcastle Kinematurians suffered their first disappointment last week.

In the spirit of the season, secretary Bob Gilbertson had arranged a 45 minutes' entertainment by Jimmy Muir and his party, a local show of the top class.

Something, however, went amiss, for the party did not appear.

There was nothing for it but to apologise to the visitors and tell the members to "push off," which they did reluctantly.

NOSTALGIA Corner: I have just received a telegram from my Dublin correspondent saying that the number of features exhibited in Eire in 1947 is 502.

Mercifully, this figure does include reissues.

CLOSE-UPS

by SCREENCOMBER

Title Changes

DON IDDON, of the *Daily Mail*, reports an Eric Johnstonian frown for titles like "The Killers," "This Gun for Hire" and "The Last Gangster." They will therefore be reissued under the new titles of "The Keillers," the story of a Dundee marmalade family and how they get out of a jam. "This Gun for Hire" or "As You Chews It," the story of a man who breaks in other people's dentures, described by Honest Josh Billings as "Real, champing entertainment." Finally, "The Last Gangster" will feature Bob Hope, under its new title, "The Last Gagster," which shows Bob down to his last dollar, his last yacht and his last gag-writer.

O.K., Cut!

AN alert newspaper snooper managed to crash his way on to the set at Denham and found director Harold Huth having his hair cut, probably 1947's biggest single scoop since our own Mr. Baker rushed in with the headliner about David Lean being so busy that he had to have sandwiches for lunch. Like Lean, Huth modestly admitted that it was just his contribution to the production drive. Instead of time out to visit the barber's, on the old theory that it grows in the firm's time so it should be cut in the firm's time, Harold had the barber cut while he directed. If he has devised a method of keeping barbers quiet, even during a "take," then he has earned the gratitude of males everywhere. Of course, the technique is not new for the documentary boys hit on an even greater time-saver years ago by simply not having their hair cut at all.

Postscript

POST scripters, who believe in waiting till the picture is completed before giving out the script, are cock-a-hoop at Pat Roc's action in walking out of "London Belongs to Me" after she had seen the script.

They point out that if only the producer had the patience to have waited till the picture was completed before letting her see the script it wouldn't have mattered if she did walk out. Now, with a fortnight's shooting "in the can" it looks like these particular sequences will have to be reshot with a new girl, Susan Shaw, in the part. Let us at least hope that Launder and Gilliat have learnt their lesson and to save a repetition of this irritating incident, will wait for the film's completion before letting Miss Shaw see her script.

News Item

THE rows of parked luxury cars filling both sides of Wardour Street are shortly following the abolition of the Basic Ration, to give place to a series of hitching posts for cycle clips.



SIR ALEX KING



SOUTHAN MORRIS



MICHAEL BALCON



J. HUTCHISON



R. C. BROMHEAD

The Government Stands Firm on Film Import Duty

B. of T. PRESIDENT ON OFFER TO U.S.: "MORE PROFIT IF YOU SHOW MORE OF OUR FILMS"

THE Government stands by the import duty. The only basis for compromise with the U.S. is that, for every extra dollar taken out of Britain, a British film must earn a dollar in the overseas markets which can be returned to Britain.

Exhibitor requirements will be adequately met by the production of 75 British top-grade pictures annually, it is argued.

Licences have been granted for an additional £500,000 studio construction project, making £1,500,000 in all.

These were the main points of a statement made on Friday by Harold Wilson, President of the Board of Trade.

Mr. Wilson declared that if Hollywood wants to take out of Britain more than the annual £4,000,000 which would be left on a normal year's trading under the *ad valorem* duty, it would have to be done on a reciprocal basis.

Producer and Exhibitor Talks

The President, who was addressing a Press conference, replying to KINE. queries, said he is to meet U.S. representatives immediately after the Christmas holidays to make sure that the British studios which they control do not remain idle.

He will meet the C.E.A. in the New Year to tell them bluntly that the new Films Act is designed to enforce adequate screen time for every British film which can be made.

He will call an early meeting of his new National Joint Film Production Council and thrash out with the producers and employees the whole economic structure of production. In particular, he wants to see a reduction in film-making costs. But he denied that he wanted to control the content of pictures that are made.

He will have talks with other Government officials to see what can be done to increase stage space in Britain.

He would not comment on rumours that U.S. revenue from reissues may be restricted.

Seventy-five Films

HAROLD WILSON made these points in his speech:

That British studios will be able to make 75 top-grade features a year within a few months, which should adequately cover exhibitor requirements if the Americans continue their ban on shipments of new product.

That building licences have been granted for £500,000 construction work on studios in addition to the £1,000,000 reconstruction project, which is nearly completed.

Here is the text of his statement:

No Solution in Sight

Referring to the *ad valorem* film import duty and withholding of new American films from the British market by the American suppliers, Harold Wilson said that discussions have been taking place on this subject between Treasury officials and the representative in London of the Motion Picture Association of America. The latest of these meetings took place on December 17, but a solution of the problem was not yet in sight.

He continued: "That being the position, I would like now to make three things clear:

"(1) We stand by the import duty; if

we were to release to America anything like the full amount which Hollywood pictures are able to earn here, it would mean a heavy drain on our dollar resources.

"(2) We are prepared to discuss with any of the interests concerned—and have been so discussing—a scheme which would allow extra earnings for foreign films to be taken out of the country, to the extent that our British films earn more money overseas. In other words, it would be possible for the American companies to take out more money than the one-fourth of their net British revenues remaining untouched by the duty, but only in return for a real effort not only to accept, but also to show British films in the U.S. market.

"(3) Meanwhile, and in case we should have to fall back on our own resources, we are building up our plans on the basis of an all-out effort by our own film industry in the field of production—not only for maximum output in 1948, but also for long-term development of the industry.

Screen Time Guaranteed

"But before I do this I would just like to remind you that, whatever happens, the British film industry will, under the new Cinematograph Films Bill, be guaranteed screen time for whatever volume of output is forthcoming."

The new quota proposed in that Bill would be much more flexible than it had been in the past. The Board of Trade will be able, as from October, to vary the incidence of the quota as between different categories of cinemas, and to adjust percentages upwards or downwards from year to year in the light of the actual production prospects.

Evidence of the studios' expanding capacity may be found, he argued, in the increasing output of British films of first-feature quality. Thirty films had been registered for quota since April 1, which took in an eight-and-a-half months period, whereas thirty had been the twelve-month average for the three previous years.

More Cheaper Pictures

These figures did not reveal the full measure of the industry's increasing capacity to meet a significant proportion of British cinemas' requirements. For one thing, the figures included a proportion of very ambitious pictures—pictures for the international market, which were made largely for reasons of prestige. These pictures occupied particular studios for much longer than the usual time. Conspicuous examples were "London Town" and "Caesar and Cleopatra." Each of these films took as long to make as three or four pictures of the type which, though costing much less to produce, has nevertheless been well received at the box-office, and especially so in this country's 4,500 cinemas. The studios can now turn out an increased proportion of these cheaper pictures.

Production Efficiency

Wilson praised the industry's intention to increase the efficiency of production units by the setting up of a Joint Production Committee, and the establishment of production committees at the individual studios.

"I think I can fairly say that I believe that these developments will result in an increase of output and a corresponding reduction of costs on the individual pictures," he said.

Referring to the National Joint Film

Continued at foot of column 3



H. WILSON

O'BRIEN WARNS! "WE FIGHT FOR HIGHER WAGES"

Union Sends Recruiting Call to All Kinemas

TOM O'BRIEN, general secretary of N.A.T.K.E., has issued a "call to action" address to all cinema and theatre workers.

The C.E.A. is not the workers' enemy, he says, but the enemy is the employees' own apathy in not joining the union.

He writes: "Notwithstanding all this, we are determined to use every endeavour to improve their lot and we hope we shall succeed in convincing the employers that the wages of the lower-paid sections of the industry shall be increased even before the agreement expires."

"When the agreement is ended, we trust we shall be near 100 per cent. organisation in the kinemas, then we shall go forward with a general wage programme which, we hope, will put projectionists and every other section of the staffs on a plane that will bring them all improved working conditions and a high level of wage remuneration, compatible with the profits of the industry."

RANK PLANS MORE U.S. THEATRES

TOM CONNORS, who recently resigned as 20th Century-Fox distribution chief, has agreed to a contract with Eagle-Lion under which he would become vice-president in charge of production for the company.

This is the Harold Young-Arthur Rank set-up of which Arthur Krims is president and Walter Wanger a recent addition to the board. The company aims at major status within three years and plans are being formulated under which the company will acquire theatre holdings.

"Timid Step" is Specialised Film Makers' Verdict on Films Act

THE Association of Specialised Film Producers has described the B. of T. films Act proposals as "a timid step forward."

For many years the Association has advocated a cost test as a means of eliminating cheaply made quota quickies of poor quality. In Clause 3, subsection 6 of the Bill, it is provided that no film can be registered as an exhibitor's quota film if the total labour costs of the film are less than ten shillings per foot. A.S.F.P. regards this as a victory for its point of view, and is convinced that it will have a most beneficial effect on the quality of

films exhibited in the kinemas. In view of rising costs of labour, however, it believes that the proposed figure of 10s. per foot is not high enough.

"We welcome the greater flexibility in the application of the quota and note that the separation of the quotas for 'first features' and for 'supporting programme' is in line with our own suggestions," says the committee in a Press statement this week.

The Association says: "It is noted that actual percentages of quotas are to be fixed by the Board of Trade, having regard to the probable output, and that the Cinematograph Films Council must be consulted and the approval of Parliament obtained. We urge, however, that quota percentages, particularly in the case of shorts, must be kept at as high a figure as the home production situation can justify if the new Act is to be of real benefit to producers in this country."

All short and specialised film producers will welcome Clause 6 of the new Bill, which provides that every renter must charge a separate rental for each film that he delivers to an exhibitor. This, A.S.F.P. argues, is clearly designed to put an end to the practice of renting complete programmes or selling films in groups, under which the short film was all too often unfairly treated and regarded as mere "fill-in" and of no commercial value.

Dartford Corporation has granted seven-day licences to E. L. Manches in respect of the State and Rialto kinemas.



World Famous Titles From a House with a History

F. W. BAKER, MANAGING DIRECTOR,
WITH LONDON AND PROVINCIAL MANAGERS

WISH ALL EXHIBITORS
A HAPPY AND PROSPEROUS
NEW YEAR

175, WARDOUR STREET,
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1898 F.W.B. 1948

"I'll Walk Beside You" "Send for Paul Temple" "Tralala" "Danny Boy"
"Return of Old Mother Riley" "Boy Rose of Lily of Laguna"
"Love's Old Sweet Song" "Minstrel" "When You Come Home"
"Night Journey" "Sailors Don't Care"
"Variety Jubilee" "Old Mother Riley"
"Kissing Cup's Race" "Facing the Music"
"Demobbed" "For You Alone"
"Tunisian Victory" "Three Silent" "Packs up Your Troubles"
"Song of the Forge" "Sword of Honour"
"Somewhere on Leave" "Shipmates o' mine" "You're the Doctor"
"I'll Turn to You" "The Hills of Donegal"
"City of Beautiful Nonsense" "Under new Management"
"Music Hall Parade" "Somewhere in Cuvies"
"India Strikes" "School for Scandal" "Variety Parade"
"Garrison Follies" "Kiss the Bride Goodbye"
"Sheepdog of the Hills"
"Somewhere in Camp" "Yail Birds"
"Old Mother Riley, M.P."

SUSSEX

"ONLY BUSINESS SELLING
GOODS AT 1939 PRICES"

Independents Attack Headquarters' "Keep Quiet" Policy on Tax

INDEPENDENTS in the Sussex branch have revolted against the Headquarters "keep quiet" policy on entertainment tax. They passed a resolution at last week's meeting pressing for E.T. reduction at the earliest possible moment or some amendment to the incidence of the tax. S. Glen (New Central, Eastbourne), who led the debate, described the kinema business as the only one which is still selling its goods to the public at the 1939 price.

The branch had a full meeting, discussing the latest developments in its row with the local N.A.T.K.E. organiser, Mr. Mounter, who has now told them that the union has been recognised as a labour exchange by the Ministry under the Control of Engagement Order.

S. GLEN made a strong case for immediate action to improve the tax position. He said that France had increased kinema admissions six times since 1939. "We must put our own house in order and refuse to negotiate for any more wage and other price increases until something has been done to reduce entertainment tax."

S. K. LEWIS, London and Home Counties member, who was visiting the branch for later re-grading talks with the union, said that the C.E.A. had sent a deputation to the Treasury some months ago. At that time the officials had pointed out that kinema receipts were greater than they had ever been during the history of entertainment tax. The Government had taken the attitude that if tax was reduced the renters would also make more profit and, consequently, more dollars would go out of the country to the U.S. The exhibitors had been asked to submit figures.

No Figures Available

"It is a fact," he continued, "that if you try to get figures from independents you just don't get them. He shuts himself up in his shell."

GLEN said that he had never been asked to submit figures. He would gladly co-operate. The fact remained that exhibitors are working on 1939 prices at 1947 expenses.

LEWIS: "But how can we overcome the dollar situation?"

GLEN: "It is up to the C.E.A. to work out a system. Instead of the 50 per cent. prices for films, the C.E.A. could insist on only a 40 per cent. maximum rental. I am sure that the circuits will view this with even greater concern within a few months."

LEWIS then agreed that it would be possible to ask the C.E.A. to press for a relief of the incidence of the tax.

Mr. GREAVES argued that an increase in admission would mean an increase for renters. Exhibitors should be given a system similar to the post-war income tax credits.

LEWIS said that this point had been made to Treasury officials. If it were adopted the renters would doubtless ask for their share in the same way that they had demanded a part of the E.T. relief given to the South Wales miners' halls.

The resolution was then put to the meeting by the Chairman, F. C. MAPLEDEN.

S. A. MILLS (South of England supervisor for A.B.C.) impressed upon independents the necessity of submitting figures when asked to do so by head office. S. Glen, he explained, had not received a request because after an unsuccessful attempt by head office to gain facts from independents the scheme was dropped and a sample cross-section was made from figures supplied by the three circuits.

The resolution was passed by a large majority

N.A.T.K.E. Dispute

SEVERAL confidential letters were read concerning the dispute between the branch and the local N.A.T.K.E. secretary, Mr. Mounter.

A letter was sent to the General Secretary, re-stating the branch decision that it can no longer carry on discussions with Mounter.

And Secretary ARTHUR DANIELS, on advice from A. J. Sadler, asked members to ignore the N.A.T.K.E. statement that it is now recognised by the Ministry of Labour as a local exchange. Members, he said, can still go direct to the labour offices for new kinema personnel.

Council's Shows

S. A. MILLS reported on the last meeting of the General Council. He pointed out the serious implications of the Gloucester Council's decision to apply to the Ministry of Health for amendments to the 1935 Act so that the council can provide entertainments.

Such a matter, he said, could well spread to seaside towns with disastrous results to the whole industry.

O'Brien Thanked

BOTH RANDOLF E. RICHARDS and S. K. LEWIS spoke of the work done in the House of Commons on behalf of the industry by Tom O'Brien. He had, they said, championed the exhibitors' cause in both the Dalton Duty and the advertising tax debates.

Members decided to send O'Brien a letter thanking him for his good work on their behalf.

Fuel Plan

A. J. SADLER, the branch public relations officer, recently appointed to represent exhibitors on the Brighton Education Committee, reported on the showing of the Royal Wedding film to some 17,000 local schoolchildren. The education officer had written the branch a letter of thanks.

SADLER referred to the dangers of power cuts. The Brighton kinemas had been plunged into darkness for half an hour on a recent Thursday. A deputation went to the local electricity department. As a result of further talks with local business people, he thought it would be very unlikely that another cut-off will take place.

January 21 has now been fixed as the day for the local Cinema Ball. Messrs. Sadler, Sackier and Jacobs were elected to the Organising Committee.



Roland Young, Viola Lyel and Paula Valenska in *BOND STREET*, the new Associated British Anatole de Grunwald film

NORTHERN

TOM SCOTT REJECTS FILM,
SEEKS LEGAL POSITION

40 Per Cent. Charge Refused for Film Given Fifty-Fifty Billing

THE most interesting, as distinct from the most important, point at the December meeting of the Northern branch was raised by Tom Scott (Hexham). He had booked, at 40 per cent., a "first feature" which, when it was played at the Newcastle first-run house, an advertisement left him in no doubt that it was regarded as the second feature. He was, therefore, refusing to accept it. Headquarters' opinion is to be invited.

Mr. Scott said his patrons regularly gauged the quality of pictures by the status accorded to them by the first-run kinemas.

"They regard this as a second feature, and I cannot afford 40 per cent. for a picture which, as a consequence, they won't come in to see. Therefore, I am refusing to accept it. And I would like some guidance as to what my position will be if the renters move against me in court."

It was elicited that the film in question was a Paramount picture which had been given a fifty-fifty billing.

Mr. Scott admitted there was no clause in his contract specifying that the film should be a first feature, and that the company regarded the films as of equal merit.

W. B. Thompson and Charles Chipchase (Middlesbrough) and Tom Massicks (Newcastle) assured Mr. Scott that "he hadn't a leg to stand on" and would get "scant sympathy in any court."

"But," protested Mr. Scott, "the terms prove that it was booked by me as a first feature. I wouldn't pay 40 per cent. for a second. I think the Association should take the matter up nationally."

"There is nothing the Association could do," said Mr. Massicks. "The custom of the trade is for the exhibitor to give preference to the picture he regards as more likely to appeal to his audiences. And unless the contract specifies that one is to be played as first feature, I cannot see how Mr. Scott could establish his case that he bought it specifically as a first feature."

The Chairman (the Hon. WILLIAM WESTWOOD): "Yet, in the conditions, it seems hard luck on Mr. Scott. He has to pay 40 per cent., a first-feature rate, for a picture which many of his patrons are persuaded is only a 'second.'"

Although Mr. Scott was anything other than satisfied, the matter was dropped without a resolution or decision other than the suggestion that Headquarters' opinion could be invited.

Spilt Milk

REPORTING from General Council, the CHAIRMAN opined the time absorbed in discussing the rental for the coloured film of the Royal Wedding had been wasted largely.

The Advertisement Tax

F. MORRISON, happily recovered from an attack of bronchitis, said that, but for the representations of the industry, the advertisement "tax" would have been imposed.

TEDDY HINGE corrected him: "Virtually everybody connected with advertisement moved against it," he said, "but we had a cast-iron case. It would, I think, be correct to say that, had Sir Stafford Cripps not agreed to withdraw the proposal, he would have excluded the entertainment industry."

Technical Committee Formed

IN reference to the probability that before the licensing sessions exhibitors would receive from Chief Constables awkward and costly proposals by the N.F.S., Mr. HINGE said: "The suggestion that members should immediately refer the matter to the Secretary, while good so far as it goes, is calculated to place an intolerably heavy burden on him if he is required

Continued on page 9

AUSTRALIA MAY CUT U.S. REMITTANCES BY 20%

Exhibitors Worrying
Over Supply Again

ADDITIONAL cuts in remittances are regarded in Australian film circles as highly probable in the new year. It is understood that plans have been submitted to American producers for a further 20 per cent. cut, making 50 per cent. slice in remittances altogether.

It is not known how the U.S. interests will react to this, but exhibitors are beginning to worry over supply again, and the Trade generally is wondering if Eric Johnson will clamp down on the Australian market.

Hoyle Theatres (controlled by 20th Century-Fox) and subsidiaries earned a record profit of £201,529 for the year ended June 30, 1947. This was an increase of £6,129 on the previous year's profit. Profit of the parent company was £149,091.

Gross revenue from theatre operations for the year was £2,955,802, slightly ahead of last year, but below the 1945 level of more than £3,200,000. Income from general investments, £32,066, was down a couple of thousand pounds from the 1946 figure.

Operating expenses, including tax provisions, were £2,628,470, while £123,421 was put aside for depreciation. Financial report stated that the Melbourne Regent would open on December 19.

F. WEST ON DISTRIBUTION ARRANGEMENTS

This has been an open season on parties, all of them for British personnel. First to get under way were the nation-wide series for F. M. F. West, his wife, and Victor Hoare. Then followed the receptions for Gordon Jackson, Jack Lambert and Peter Illing.

West would not say definitely whether Gaumont product (now being distributed physically by Fox through its subsidiary, Gaumont-British Distributors) would go to British Empire films when the present distribution contract with Fox expires in 1949. West said the question was too remote; there was too much time to go; he was concerned with immediate problems. He claimed that British films had progressed in the past 18 months, and "we see every indication of better results to come."

NORTHERN BRANCH—Continued

to handle each issue without assistance I therefore propose that a technical committee be appointed to deal with them from the outset."

The following members possessed of technical qualifications were constituted the Technical Committee: Carter, Crowe and Fred Jordan (Newcastle), Stanley Gibson (Middlesbrough), Billy Carr (Seaton Delaval) and Ed. Turner (circuit engineer).

FRED JORDAN and FRED MORRISON commended to members the posters and trailer directing attention to the kinemas' fuel economies. "It is good that we should tell our patrons what we are doing in that line and why. And you will be levied 15s. each for the privilege."

Lakey (Palace, Shields) had notified the Secretary that, through the action of Messrs. Graham Motion's local office, an attempt by the local authority to assess separately for rates an advertisement hoarding, had been discontinued and frank admission made that, for

C. of I. FILM-MAKING PAYMENTS

Question in the House

IN the House of Commons last week Granville Sharp (Lab., Spen Valley) asked what was the average period which elapsed between the submission of accounts by film producers to the Central Office of Information and their payment; and what complaints he had received from film producers that the delay in payment caused them financial embarrassment.

Glenvil Hall, Financial Secretary to the Treasury, replied: The average period is 12 days, provided that the accounts are correct and in accordance with the terms of the contract. Complaints have been received on occasions from a particular producer that delay in payment caused him financial embarrassment. Investigation of the complaints showed that there was no undue delay in paying accounts properly due for settlement.

assessment purposes, hoarding and kinema were as one.

Branch Nominations

NOMINATIONS, for submission to the annual meeting in January—until three days of which further nominations may be added—were: Chairman, F. J. Jordan; vice-chairman, W. B. ("Billy") Thompson (Middlesbrough) and Billy Carr; treasurer, Syd. Bamford; auditor, F. Jackson; delegates: W. B. Thompson, W. Carr, F. J. Jordan, the Hon. William Westwood, E. J. Hinge, Charles Chipchase, Fred Morrison, W. Stanley Gibson, T. F. Massicks. Executive Committee: R. C. Sidney-Wilmot (Odeon, and chairman Northern branch S.C.M.), J. C. Snell, L. Lewis (A.B.C.), W. Crane, Robert Gilbertson, D. Turnbull (G.B.), Carter Crowe, Tom Scott, S. Dawe, Sol Sheckman, E. R. Eadie and all delegate nominees).

S. WALES

Rentals Squeeze Feared as Product Shortage Grows

ALLEGATIONS of a squeeze on rentals arising from the shortage of product were made at last week's meeting of the South Wales branch. Exhibitors were also warned to be on the alert against the proposed policy of extended runs. Official nomination of Arthur B. Watts as vice-president was agreed. Charles Isaacs presided.

The possibility of a film shortage with consequent increase in rentals arose from the report of the General Council meeting.

W. BERRIMAN (Pontypridd) thought that something should be done. Some of them, he said, were not worrying at the moment, but the shortage was going to catch up with them shortly. The tendency of the renters was to try for increased rentals, and that was going to grow. He believed the Americans were out to get every penny piece—try to get increased rentals out of the few films they had in this country. He did not know what they could do, but he supposed the matter was in the hands of the officers. He thought they should resist any attempt at increased rentals.

The CHAIRMAN remarked that this would not only apply to American films.

R. DOONER supplemented the remarks of Mr. Berriman, that the President of the Board of Trade had recently made some remarks with reference to extended runs and without any hesitation whatever the K.R.S. had found this a very convenient peg on which to hang its hat. There was one firm in particular which had come round to a place in which he was personally interested where it was a three-day proposition. The renters' representatives made it clear that instead of a three-day booking it must be two weeks with the minimum 50 per cent., and these must be booked by the end of May otherwise they would be withdrawn to the end of the year. Unless exhibitors were on the alert they would experience some difficulty in getting terms.

Mr. WATTS remarked that there was a definite tendency on the part of the renters to withhold product because they realised that at a later date there would be a shortage and they wanted to cash in on it.

Watts for V.P.?

THE CHAIRMAN proposed and Sir JAMES WILSON seconded, that Arthur B. Watts be nominated for the vice-presidency.

W. J. MORRIS assured Mr. Watts of the full support of the West Wales section. R. DOONER (Maesteg) remarked that there might be other candidates in the field and therefore thought they should do all they could to ensure Arthur Watts' election. It would be well to ask all other branches for their support.

Secretary W. J. Fooks was instructed to carry out the suggestion immediately.

Expressing thanks, ARTHUR WATTS mentioned that the Devon and Cornwall branch had unanimously decided to nominate him. He believed they had originally intended to put up Leslie Hill, but the latter very generously decided not to go on. It was possible the West of England branch might also support him.

N.F.S. Requirements

ARISING from the report of the last General Council meeting, ARTHUR WATTS referred to the decision to write to the Home Office requesting that any draft regulations should be suspended for the time being. He thought the branch should have a technical committee, and moved that a technical committee of not

WARNING AGAINST EXTENDED RUN POLICY

less than six and the chairman be set up to deal with the requirements of the N.F.S. under the draft regulations of the Home Office which are not yet in being.

Mr. DOONER seconded and the resolution was carried.

When WYNDHAM LEWIS (vice-chairman) reported what the N.F.S. was demanding at his cinema at Newport with regard to chemical extinguishers.

Sir JAMES WILSON (former Chief Constable of Cardiff and head of the Fire Brigade prior to the advent of the N.F.S.) said that it was in the best interests of exhibitors to have them tested periodically. It would cost them a little more, and although where there were 10 to 20 extinguishers it might be regarded as a big item, he still thought it a great thing to have it done.

Mr. DOONER recalled the trouble with regard to the N.F.S. requirements at one of his halls. He called in L. Knopp, who interviewed the Council surveyor. He pointed out that many of the things suggested were not in the Act and also suggested that it should be all deferred until the new Act came into force. His experience of Mr. Knopp was that his services were invaluable and members in any difficulty might do well to keep this in mind.

The SECRETARY suggested that members should approach Mr. Knopp through the Technical Committee. It would then be on record for their own use. It was decided to adopt this procedure and that members' complaints be sent to the secretary.

It was decided on the motion of ARTHUR WATTS, seconded by WYNDHAM LEWIS, that the chairman be appointed to act as deputy in the event of Mr. Watts being unable to attend the G.P. Committee.

£46,000 FOR THE FILM INSTITUTE

Amount paid in Sunday charity contributions for the year ended March 31 was £494,320, compared with £450,000.

Local authorities paid £24,715 into the Cinematograph Fund under the Sunday Entertainments Act for the year to March 31 as compared with £22,451 the previous year.

The British Film Institute received £46,600, including £31,500 for 1947 to develop certain activities. Similar grants of £31,500 are to be made in 1948 and 1949.

S. Wales Gift to C.T.B.F.

On the motion of Arthur Watts, seconded by R. Dooner, and supported by W. Berriman, the South Wales branch has decided to make a donation of 25 guineas to the C.T.B.F.

Another Kinema Service

The Town Clerk of Hendon Corporation is to approach local exhibitors with a view to kinema car parks being used by members of the public during shopping hours, while they were not extensively used by the patrons.

MANCHESTER

"LICENCES SHOULD
NOT BE VARIED"

N.A.T.K.E. Move to Restrict Xmas Opening Hours Resented

ALTHOUGH most of the kinemas in its area will remain closed on Christmas Day, the committee of the Manchester and Salford branch expressed the view that where kinemas did open, exhibitors should be able to take advantage of the hours granted under the licences and not have to conform to the restrictions which the N.A.T.K.E. seeks to impose. R. W. Fox presided.

T. E. ROBINSON (secretary) said the conditions which the union was requiring were: (1) No performance before 5 p.m.; (2) employees working to be paid a full day's extra wages, and not merely double time for a few hours worked; (3) everybody working to be given another day off with pay; (4) maximum hours of work for the whole day, including public performances, not to exceed six.

In discussion, the view was expressed that the matter of Christmas Day opening conditions was a national one, and the unions should not make stipulations in respect of areas.

The secretary is to write to the area secretary of the N.A.T.K.E. intimating that the committee could not agree to the restricted hours.

S.O. Hours

CONSIDERATION was given to the suggestion, made at a previous meeting, that an endeavour should be made to obtain a later closing hour for Sunday shows in Manchester, to allow for two evening performances.

Present hours in Manchester are from 2.30 to 9.30 p.m.

K.P.E.A. Lectures

FROM the K.P.E.A. a letter was received intimating that a series of lectures and demonstrations had been arranged, and asking exhibitors to co-operate by allowing members of their projectionist staffs time off to attend.

It was decided to reply to the letter, expressing the willingness of the branch to co-operate.

Anticipating H.O. Regulations

REFERRING to the Salford kinema in respect of which the area fire protection officer had made a long list of recommendations for alterations to the premises, the secretary said the matter had been discussed with L. Knopp, the C.E.A. technical adviser. It was felt that many of the recommendations anticipated the new Home Office regulations.

It appeared that these recommendations were based on the 1923 regulations, said the SECRETARY, but where they clashed with the draft regulations they had been brought into line, it being argued that this would save the exhibitor the trouble of having the work done again.

The general position was so obscure that headquarters had recommended that each branch should form a small technical sub-committee to consider the recommendations made under the regulations, and if these could not be dealt with locally by direct approach to the fire officer, police, or watch committees concerned, then full particulars could be sent to Mr. Knopp for further steps to be taken.

The matter was left in the hands of the secretary.

H. Newbould to Retire

WHEN nominations were invited for branch offices, H. NEWBOULD intimated that he did not desire his name to go forward for the committee or as

a delegate. He added: "I have been a delegate of this branch for ten years, and for another branch before that. The time has now come when I want to take things easier."

Appreciation of the valuable services rendered by Mr. Newbould was expressed. E. Hamson is chairman-elect. Nominations for the committee will be invited at the annual meeting.

Royal Wedding Films

DURING discussion on the Royal Wedding films, one member said he booked a black-and-white two-reeler which he found duplicated the scenes in the newsreels. It would have been better if the newsreel company had notified exhibitors that the particular edition would be devoted to the Royal Wedding and given exhibitors the option of retaining it for an extra three days at an additional fee.

Reissue Rights

COMPLAINT was made of one firm of renters cancelling bookings on certain reissues because they had sold the rights to another company. On another film the firm had insisted on independent exhibitors altering their dates to follow one of the major circuits which had booked the subject.

The SECRETARY asked for definite particulars to be given.

Inducements?

IT was reported that an exhibitor had complained that an A.B.C. hall provided refreshments to a number of children who acted as "monitors" at the Saturday club matinees, and occasional complimentary admission tickets were given to some other children who did service inside the kinema. It was contended that this was offering inducement.

Explaining the position, the representatives of the circuit concerned said there was no contravention of the licensing regulations and no inducements were given. The "monitors" attended the kinema on the Thursday to receive their instructions for the Saturday, and were given tea. Some children were each allocated a block of seats inside the theatre to help to keep the place clean and render service to other children. For this they were given a complimentary ticket for a particular matinee. They were appointed to promote good behaviour and set an example.

E. HAMSON: These monitors will talk to their friends and be so many salesmen in the schools.

W. MILLER: That is good showmanship.

B. T. Davis Visit

THE next committee meeting will be held on January 21.

The annual general meeting will be held at the Midland Hotel on January 23 and will be attended by B. T. Davis, National President.

"U" Only for Xmas

When a kinema proprietor applied at Darwen on December 18 for permission to open on Christmas Day the application was granted on condition a "U" film was substituted for the "A" film proposed.

Nova Pilbeam was one of the many stage and film personalities who assisted in the "Printers' Greyhound Racing Tournament," held by 53 greyhound tracks, in aid of the funds of the Printers' Pension Corporation

EIRE'S COMMAND PERFORMANCE

M.P.P.A.'s Effort for Catholic Stage Guild

THE President of Eire, Sean T. O'Kelly, and the American Minister to Ireland, Mr. Garrett, were the guests of honour at a gala stage and film show organised in co-operation by the M.P.P.A. and the Catholic Stage Guild of Ireland for the benefit of the latter's funds, on December 8.

The event, which is to be an annual one, was also attended by members of the Government, the Diplomatic Corps and prominent Irish stage and screen personalities.

The M.P.P.A. offered the Catholic Stage Guild, free, its choice of the 12 best American pictures of the year, and the Guild selected "The Yearling" for the occasion.

A broadcast by Radio Eireann and personal appearances by Carol Landis and Peggy Cummings were part of the evening's programme.

Mervyn McPherson, who addressed the guests on behalf of M.P.P.A., explained the objectives of the Association and stressed the importance of the Irish-American links.

Gabriel Fallon, president of the Stage Guild, thanked M.P.P.A. for its splendid co-operation.

N. Ireland and the Quota Bill

The new British Films Bill is being carefully examined by the Northern Ireland Cabinet but no decision is likely to be taken until the early part of 1948 when legislation for the new session is drawn up.

It is believed that the Cabinet is satisfied with the number of British films shown in Ulster kinemas.

SLIDE REQUEST SETS PROBLEM FOR BRISTOL

Payments Might Affect Contracts

AN application from an advertising agent for the showing of a slide at kinemas in Bristol, Cheddar, Clevedon and Weston-super-Mare on the present position with regard to water led to discussion on the Bristol C.E.A. meeting last week. It was stated that payment would be made for showing the slide.

The point was made that many exhibitors had contracts for their screen advertising, which might put them in a difficult position if they received payment for showing the slide.

The suggestion was made that instead of payment the company should make a donation to the C.T.B.F.

Coun. GEORGE REES thought they should do all they could to help.

It was agreed that the branch should give the proposal its blessing and advise members to approach their contractor to allow the slide to be shown as an extra one.

Electricity Saving

DEALING with the question of the electricity-saving campaign, the CHAIRMAN gave particulars of the literature with which kinemas would be supplied, and said that for kinemas which could not show slides there would be a one-minute trailer. The estimated cost of the campaign would be 15s. per kinema.

It was agreed that the officers of the branch should be appointed as a technical committee to advise members when necessary in connection with the Home Office.

Wedding Film Protests

PROTESTS were made regarding some of the conditions imposed in respect to the Royal Wedding film.

The discussion ranged round the small exhibitors' position, and the question was asked whether, after December 29, the film could be booked only with a G.F.D. programme?

The CHAIRMAN, Coun. F. G. W. Chamberlain, gave details of the London discussions on the matter.

Several members pointed out that after an agreement had been reached new conditions were imposed.

It was decided to send a further letter on the matter to London, and that a copy of the letter could be sent to the manager of the Bristol branch of G.F.D.

It was decided that the annual meeting should be held either on the 21st or 28th of January, 1948, and that the monthly meeting should take place on the same date.

J. Alan Simpson was appointed as auditor.

Members were informed that the Bristol Licensing Magistrates had stated that there would be no alteration in the hours they had laid down for the opening of Sunday kinemas in Bristol.

During the proceedings the Chairman welcomed his son, Dennis, manager of the Broadway, as a new member.

Kinema Site for Ice Rink

Hastings Town Planning Committee is prepared to recommend the Council favourably to consider a proposal for the use of the site of the Elite kinema as an ice-skating rink, subject to the submission and approval by the Committee of detailed plans.

GOVERNMENT TO INVESTIGATE THE JUVENILE SHOWS

Home Office Report

THE Home Secretary, the Secretary of State for Scotland and the Minister of Education have appointed a committee to consider and report upon the effects of attendance at the cinema of children under the age of 16, with special reference to attendance at children's cinema clubs. The committee will also debate whether any modification is desirable in the existing system of film classification, the existing position with regard to the admission of children to cinemas, or in the organisation, conduct and management of children's cinema clubs.

The KINE first exclusively reported the County Councils' Association agitation which has led to this Ministerial action.

Welfare Interests

The members of the committee are: Chairman, Professor K. C. Wheare (Gladstone Professor of Government and Public Administration; Fellow of All Souls' College, Oxford), Mrs. J. M. Banerman (Commandant, Girls' Training Corps, Scotland), E. G. Barnard (Chief Education Officer, Portsmouth), Professor F. G. Bartlett, C.B.E. (Director of Psychological Laboratory, Cambridge), Rev. D. H. Booth (Vicar of St. Dunstan's Church, Stepney), the Hon. Mrs. Robert Bower (interested in social welfare), William Campbell (Assistant Secretary Educational Institute of Scotland), the Hon. Mrs. S. Earl (interested in social welfare), the Hon. Mrs. E. Emmet (magistrate, Arundel juvenile court; member of Home Office Probation Advisory Committee), Llewellyn Heycock (Chairman, Glamorgan Education Committee), Mrs. Margaret Hyde (magistrate, Musselburgh, Scotland), G. S. Jackson, O.B.E. (Chief Constable of Coventry), F. Messer M.P. (Chairman, Middlesex County Council), Rev. F. W. Milson (Free Church Mission, Hull), C. A. Roberts (headmaster of a County Primary School in Birmingham), J. E. Stark (Scottish Home Department), Miss M. M. Towne (headmistress, Kendrick School, Reading), Bruce Turnbull (magistrate, Edinburgh), J. Vardy (headmaster of Liverpool Farm Approved School, Newton-le-Willows, Lancs), Miss J. I. Wall (Home Office); and P. Wilson (a Chief Inspector Ministry of Education).

The joint secretaries to the committee are F. L. Haigh, of the Home Office, and Mrs. R. Marcouse, of the Ministry of Education. Communications should be addressed to them at the Home Office (Room 227), Whitehall, S.W.1.

"Celebrate My Birthday"

The late R. C. Buchanan, a prominent member of the Edinburgh Trade, left a bequest to show his regard to old friends in the ward he represented in Edinburgh Town Council, and to commemorate his birthday, which falls on New Year's Day. About 144 old people will receive gifts from the bequest.

LEEDS

Whincup Criticises Fuller in Wedding Film Dispute

AT the monthly meeting of the Leeds branch, held last week, members were told of how successful action had been taken at top-level to prevent a firm of renters from cancelling an agreement with a Leeds exhibitor.

The exhibitor concerned was H. Masterman and, in his absence, the chairman (C. H. Whincup) presented details to the meeting.

"Masterman booked a film a week or so ago," said C. H. WHINCUP, "and had a few telephone discussions with the renter in Leeds about the price. The following day he received confirmation by telephone that the booking was acceptable. He immediately went ahead on publicity."

"Later that same evening, after he had a lot of publicity in hand, he was phoned by the renter to say that they had to withdraw because the subject had been sold to some other concern. He was in London that week and he got in touch with his M.P. and Walter Fuller, and eventually the matter was brought before J. W. Belcher at the Board of Trade. The outcome was that the renter agreed to carry out the original agreement."

Mr. Whincup commented that this was a most unethical way of trading, and such cases needed very strong support by the Association.

The branch passed a resolution congratulating Mr. Masterman on his action.

Local Reviews

MRS. L. BEARDSALL, of Marsden, near Huddersfield, produced a copy of her local parish church magazine, in which the Vicar (Rev. Ernest H. Tucker) announced he was starting film reviews to "give our readers some guidance as to what films are worth seeing."

Mrs. BEARDSALL said the Vicar had called on her and asked for a list of films she proposed exhibiting at her cinema, as it was proposed to form a viewing committee in the parish. She had refused to give the Vicar any information.

C. H. WHINCUP asked, "Do you think in the long run, if these people adopt a critical attitude towards your films, your patrons would take much notice?"

Mrs. BEARDSALL replied that in a little town like Marsden such reviews might do a great amount of damage.

It was decided that no official action be taken.

N.F.S. Action

ON N.F.S. restrictions, C. P. METCALFE said the Association was requesting the Home Office to issue a directive to the N.F.S. authorities to suspend this sort of thing until the new regulations were finalised. Branches were recommended to set up technical committees and to ask all their members to inform the committee of any action by the N.F.S.

Mr. WHINCUP reminded members that everything should be done through their licensing authority. All the N.F.S. could do was to work through that authority and make recommendations.

Royal Wedding

MR. WHINCUP made a long personal statement regarding hire terms of the Technicolor Royal Wedding film, reached by G.F.D. and the President and Secretary.

He said: "You quite rightly criti-

MASTERMAN REPORTS CONTRACT ARGUMENT

cised in strong words, at the last meeting of the branch, certain aspects of the release of the Royal Wedding film by G.F.D. You were particularly sore about the statement that our General Secretary had gone to G.F.D. and arranged flat-rate hire terms.

"Over many years," went on WHINCUP, "in all similar instances, Mr. Fuller on each and every occasion had said with some degree of scorn that he would never be so unwise as to commit himself to any particular terms of hire. With that in mind I hope you will understand that I was justified in recalling what Mr. Fuller had said. Mr. Fuller was instructed to see G.F.D. about releasing the film on a flat-rate basis, and I do not consider that he was empowered to fix the price. He was instructed to get away from the percentage basis."

Mr. METCALFE thoroughly agreed with Whincup that the president and general secretary were not authorised to fix any price.

GERALD HYLTON, branch secretary, pointed out that he had been told by G.F.D. that he could not have the film unless he showed it in a G.F.D. programme.

Mr. METCALFE attacked the handling of the film by the Rank organisation. That, he said, was the root of all the trouble.

DAVID HEUGHAN did not agree. "You cannot make and distribute 250 copies of a film to every house in the country," he said. "We of Gaumont-British have crossed our copy with independent halls in many towns. The independent exhibitor has had the opportunity of showing the film."

Mr. METCALFE related that there had never been a film which had such a world demand, and it must have put a tremendous amount of money in the pockets of G.F.D.

Mr. WHINCUP said they were entitled to ask whether one particular firm should handle the film.

Dealing with the question of restricted credit, C. H. WHINCUP said the Leeds branch thought that it would be a good opportunity to discuss a revised contract when negotiations opened with the K.R.S.

"We have criticised most strongly at times the inequity of clauses on the back of your contracts," he said, "and my surprise and disappointment, the General Purposes Committee adopted a recommendation that, due to pressure of work and having regard to the more conciliatory attitude of the K.R.S. arising from the discussion, that it should be shelved."

"Mr. Fuller states, however, that in view of the setting up of this joint committee with an independent arbitrator, we can at any time bring this question of the standard contract up again," he added.

Inequitable

THE proposals contained in the new Cinematograph Films Bill were outlined by Mr. METCALFE.

HARRY HOPKINS commented that the Bill put "everything on to the shoulders of the exhibitor. It was not equality at all. I don't agree at all with the abolition of the quota on the renter or the producer."

The meeting observed one minute's silence as a token of respect to the late A. J. Gale.

The next meeting will be the annual meeting on Friday, January 23.

SIR ALEX SAYS HIS TAX TACTICS WERE THE BEST

U.S. Visit Sequel

DEFENDING his alternative to the 75 per cent. ad valorem duty at the meeting of the Glasgow section, Sir Alexander King declared his scheme, though not official, was not the "dead lame duck" described by W. R. Fuller in his report.

Perhaps, said Sir Alex, if Mr. Fuller had taken his advice and not gone at present to America but gone later his visit might have brought some influential results.

At the request of the section he gave a brief résumé of his talks on his recent American visit (on the understanding that the Press did not report).

The chairman, George Kemp, proposed a hearty vote of thanks to Sir Alexander, who also said he hoped to make a statement at the next meeting of the General Council.

Quota Protest

ON the subject of renters' quota, J. WALLACE pointed out that the General Council had agreed not to pursue its protest because it had been told by the Board of Trade that the matter was affected by the Geneva Agreement. At the executive committee meeting Sir Alexander King spoke strongly against this, and the executive passed a resolution of protest against the abolition of the quota.

Mr. WALLACE spoke about the fate of this resolution at the General Council. It was, intended, he said, that Sir Alexander King would bring the protest before the Council, but unfortunately his train arrived too late for him to make an appearance at the meeting. He himself, therefore, spoke for the resolution. The only other person to speak was the president, who agreed with everything that had been said from Scotland but pointed out that at a previous meeting of the Council it was unanimously agreed to accept the Board of Trade ruling that there would be no renters' quota. When the time came, however, to fix the exhibitors' quota, they would keep these things in mind. It was also reported that the draft cinema revised regulations had been gone over by the sub-committee, which included Mr. Fairweather, and their observations had been sent to Mr. Knopp.

1948 Nominations

THE following nominations for the annual meeting were made:—

Vice-chairman: William Hamilton.
Delegates: J. Wallace, H. J. Green, G. Singleton, R. Bennell, Sir A. B. King, Dr. James Welsh and G. Kemp.
Executive: K. M. Dunn, J. Hampson, G. Campbell, G. Taylor, C. Wingate.
Vice-president of the Scottish C.T.B.F.: William Hamilton. To fill vacancy if required: Mrs. Peat.

Regal, Edinburgh's Gift

Last week a cheque for £1,262 was handed over to the Earl of Rosebery, president of the Scottish Veterans' Garden City Association, the proceeds of various shows at the Regal, Edinburgh. The presentation was made by W. P. Watson, the manager. W. J. D. Russell, A.B.C. supervisor in Scotland, and Mrs. Watson also attended.

The LION'S ROAR

Contributed each week by Leo of Metro-Goldwyn-Mayer.



Margaret O'Brien wishes you a very happy Christmas and New Year.

So does Leo, and so do all members of the Friendly Company's British organisation.

Reason for using Margaret's picture in this column, apart from the very good one that it's a charming and seasonable portrait, is that she is coming back to you in one of my early January re-presentations, "LOST ANGEL," the first picture in which she demonstrated that she had a devastating sense of comedy, in addition to her famous tear-jerking abilities.

And, talking of comedy, did you happen to read the very interesting comments of Leonard Mosley in the biggest-circulation daily, last Wednesday?

Under the heading, "HURRAH! SOME CHEERFUL FILMS," he wrote:—

"The Americans are always getting kicked for their 'bad films' these days. But they at least realise that we must be entertained and enlivened sometimes.

"See how shrewd they are being over this Christmas season. They are sending into the West End—and the rest of the country will see them soon—three films that make you feel festive merely to look at their titles and cast-lists.

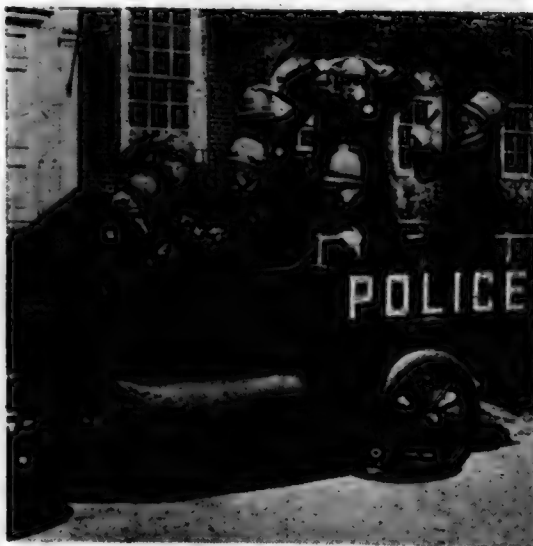
"They have brought over a new Bob Hope-Bing Crosby-Dorothy Lamour film ('The Road to Rio'), a new Walt Disney feature ('Fun and Fancy Free'), and a new version of that famous comedy about Hollywood ('Merton of the Movies').

"Can you imagine a cleverer moment to produce such a trio for our entertainment? Just when, after a hard and bitter year, we feel like relaxing, mentally, emotionally, and physically.

"Can we please have a happy New Year?"

Mosley might have gone on to point out—and probably would have done if the hideous hand of space restriction had not prevented—that I have just trade-shown two other glorious comedies, the Marx Brothers' "THE BIG STORE," and Abbott and Costello's "RIO RITA," which will be re-released in the new year.

Also that in my special Christmas "Laughs and Lunacy" programme, starting at the Empire on Boxing Day, "MERTON OF THE MOVIES" will be co-featured with the Abbott-Costello opus, "LOST IN A HAREM."



Here, by the way, you see the famous "Keystone Cops" as revived for my entirely new production of "MERTON OF THE MOVIES," with Red Skelton and Virginia O'Brien.

And, as every exhibitor knows, there are plenty of other M.-G.-M. comedy plums waiting for them to offer their patrons, thus promoting Mr. Mosley's most laudable ideal of a "Happy New Year for all picture-goers."

But even in the most carefree of all the countries of this jocund world (interval for applause), one cannot laugh all the time.

So my New Year's Day offering at the Empire will be the long and eagerly awaited Guy de Maupassant masterpiece, "THE PRIVATE AFFAIRS OF BEL AMI."



Caption for above is obviously: "How happy he could be with either. And how unhappy he is going to make them both"

The philanderer's victims in this particular "still" are Ann Dvorak and Angela Lansbury; and he, of course, is George Sanders in person.

However, as De Maupassant so shamelessly makes him say: "A woman is merely a kind of intelligent toy which will pick itself up if you should let it fall."

This being the season of good will, let me assure all my feminine fans that I hate that scandalous Sanders just as much as you do.

The trouble is, you'll love him in the film.



New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
* Britain's Sure Shield (International)—British	35 min. (U)	...	Interesting, but somewhat pompous British featurette dealing with the training of naval cadets.	Full quota fill-up, mainly for the better class halls (CC).
* Fortune Lane (General F.D. Universal)—British	57 min. (U)	Douglas Barr, Brian Weske, George Carney.	Happy adventure comedy drama, made by G. B. Children's Entertainment Films. Acting by youngsters good, and direction resourceful.	Acceptable quota "second" (CC).
* Here is the Gold Coast (United Artists)—British	35 min. (U)	Commentary by D. M. Williams.	Unvarnished pint-size documentary, made by the Central Office of Information. Slightly textbook in presentation, it nevertheless manages to hold the interest.	Adequate full quota fill-up (CC).
High Tide (Pathe)—U.S.	70 min. (A)	Lee Tracey, Don Castle, Julie Bishop.	Stock-size murder mystery melodrama. Story development a trifle patchy, but characterisation good, climax thrilling and staging up-to-scratch.	Average "thick-ear" (NC).
* Just William's Luck (United Artists)—British	91 min. (U)	William Graham, Garry Marsh, Jane Welsh.	Jolly adventure comedy melodrama bearing the attractive label of a popular B.B.C. "best-seller." Climax a trifle phoney, but story otherwise good and acting first-rate.	Capital title booking (CC).
Monsieur Alibi (Film Traders)—French	106 min. (A)	Louis Jouvet, Suzy Delair.	Brilliant comedy of a crook who robs under different disguises and almost gets away with it. Outstanding acting by the star.	Excellent advanced hall booking.
Stork Bites Man (United Artists)—U.S.	66 min. (U)	Jackie Cooper, Gene Roberts, Gus Schilling.	Footling, farcical comedy turning on the coming of a baby. Cast second-rate and gags thin.	Feeble curtain-raiser (CC).

REISSUES

† Buffalo Bill (20th Century-Fox)—U.S.	92 min. (U)	Joel McCrea, Maureen O'Hara, Linda Darnell.	Spectacular all Technicolor outdoor adventure melodrama based on the crowded life of Buffalo Bill. "Kine." review April 13, 1944.	Excellent general booking (CC).
† Cover Girl (Columbia)—U.S.	107 min. (U)	Rita Hayworth, Gene Kelly, Phil Silvers.	Lavishly mounted, star-studded comedy musical in Technicolor. Reviewed in "Kine." June 15, 1944.	Excellent general booking (C).
International Lady (A.B.F.D.)—U.S.	101 min. (U)	George Brent, Ilona Massey, Basil Rathbone.	Spectacular espionage, romantic melodrama with realistic thrills. Reviewed in "Kine." October 23, 1941.	Good family booking (C).
Lost Horizon (Columbia)—U.S.	133 min. (U)	Ronald Colman, Jane Wyatt, Edward Everett Horton.	Spectacular Utopian romance, adapted from James Hilton's novel. "Kine." review April 22, 1937.	Box-office booking for all classes (C).
* Millions Like Us (A.B.F.D.)—British	100 min. (U)	Eric Portman, Patricia Roc, Anne Crawford.	"Girls in overalls," romantic comedy melodrama. "Kine." review September 30, 1943.	Good title and star booking (C).
Mr. Deeds Goes to Town (Columbia)—U.S.	114 min. (U)	Gary Cooper, Jean Arthur.	Grand entertainment, based on simple human values. "Kine." review May 7, 1936.	Excellent box-office proposition for all (C).
Rio Rita (M-G-M)—U.S.	91 min. (U)	Bud Abbott, Lou Costello, Kathryn Grayson.	Happy rib-tickling musical extravaganza lightly based on the smash hit of 1930. "Kine." review May 21, 1942.	Good comedy booking for the masses (CC).
Big Store, The (M-G-M)—U.S.	83 min. (U)	The Marx Brothers, Tony Martin, Virginia Grey.	Crazy comedy extravaganza with tunes of a big store background. Reviewed in "Kine." August 28, 1941.	Capital light booking for the crowd (CC).
* Ghost Train, The (A.B.F.D.)—British	85 min. (A)	Arthur Askey, Richard Murdoch, Kathleen Harrison.	Comedy thriller, the third and best screen version of the persistent stage success. "Kine." review, March 13, 1941.	Cast-iron entertainment for the masses (C).
You Were Never Lovelier (Columbia)—U.S.	97 min. (U)	Fred Astaire, Rita Hayworth, Adolphe Menjou.	Gay, light-hearted song and dance show with an elegant South American background. "Kine." review January 21, 1943.	Excellent light attraction for all classes (C).
You're Out of Luck (Monarch)—U.S.	61 min. (A)	Frankie Darro, Mantan Moreland, Kay Sutton.	Murder mystery melodrama with lively comedy asides. "Kine." review March 27, 1941.	Good two-feature programme booking (C).

(CC) Excellent for Children.

(C) Suitable for Children.

(NC) Not for Children.

* British Picture.

† In Colour.

Reviews for Showmen : By Josh Billings

JUST WILLIAM'S LUCK

United Artists. British (U). Directed by Val Guest. Featuring William Graham, Garry Marsh and Jane Welsh. 8,301 feet. Release not fixed.

JOLLY adventure comedy melodrama, or rather romp, bearing the attractive label of a popular B.B.C. "best seller." Inspired by Richmal Crompton's famous schoolboy character, it tells in easy and lively stages how

a bunch of mischievous youngsters luckily round up a gang of black-marketeers. Actually, the script abounds with clichés and obvious gags, but the disarming spontaneity and unflagging zest of the schoolboy players offset much of its ingenuousness. A better starter than a finisher, it is, nevertheless, amusing and exciting family fare. Capital title booking, particularly for the family trade.

Story.—William, younger son of the Brown

family, is the leader of a bunch of kids, known as "Knights of the Square Table." His buddies' names are Ginger, Douglas and Henry and Jumble, his dog, completes the team. Ginger owns a bicycle, but the others aren't so lucky. On learning that Ginger "inherited" the bicycle when his brother got married, they plan to marry off their brothers. A film star is one of the selected, but

REVIEWS—continued on page 16

Just completed **4 WEEKS-EMPIRE** Leicester Square. **NOW** playing



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'Human interest novelty
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of wide popular appeal.
Certainly there should be
a wide public for this.'



Trouble reigned in '22. Mussolini and his blackshirts marched on Rome. Civil war in Ireland . . . trouble in Africa . . . revolution on the Rand. War between Greece and Turkey. British troops and warships at the Dardanelles.



The Conservatives split from the Coalition. Prime Minister Lloyd George resigned. The country went to the polls—with sensational results. The Tories won the day—and for the first time Labour became the official opposition—its leader—Ramsay Macdonald.

RIALTO Coventry Str. for a Season. Generally Released **JAN. 26th**

WATERS
FLEETS
WIRELESS
OPENS
AIR
Civil War Starts in Ireland
ASHLEY'S WEDDING
WOMEN CHEER
HIS



Wooden seats . . . open deck . . . hard tyres and a bumpy journey. But the fare from Piccadilly to Westminster was only a penny.



A society wedding in July 1922. The bride Miss Edwina Ashley . . . the groom, Lord Louis Mountbatten . . . the best man, The Prince of Wales.



The shows of '22 were gay, frivolous, dancing trifles! London's night-life boomed . . . dining and wining to the early hours, watching stars like Gertrude Lawrence and Herbert Mundin. Cocktails and syncopation were "the thing."



Aviation was getting its feet off the ground. In France a new helicopter climbed to the staggering height of — 3 feet! The Atlantic (east to west) was crossed for the first time . . . the first King's Cup Air Race was held.



Suzanne Lenglen, Queen of Wimbledon — the personification of woman's new-found freedom. Hobbs, Donoghue, Carpentier, Dempsey, Tom Newman and Abe Mitchell — the big names in sport.



Yes! It's the Prince of Wales. In Japan, during his world tour, the most photographed, the most popular man in the world of 1922. Another dramatic picture from Pathe's "Scrap-book for 1922."

REVIEWS—Continued from page 13

the housing shortage presents the boys with their biggest problem. To meet it they scheme to scare the mysterious new owner of the local manor house out of his latest acquisition. He happens to be a black marketeer and the boys very nearly bite off more than they can chew. However, fortune is with them, and they end up by apprehending the black market gang and covering themselves with glory.

Acting.—William Graham is an ideal selection for the rôle of smiling, tousle-haired William. His acting is natural and his range of facial expressions is wide. Brian Roper, James Crabbe and Brian Weske are equally effective as Ginger, Douglas and Henry, and Jumble, the dog, is, like its owner, just "himself." The adult rôles are in the capable hands of Garry Marsh, Jane Welsh, A. E. Matthews and Muriel Akeid.

Production.—The picture contains good domestic backgrounds and much exciting fun and games, but it passes the border-line of plausibility immediately William and his pals start pitting their wits against the black marketeers. Its penultimate slapstick could have been slicker, but apart from this the film is good, lifelike fun, steadily illuminated by the high spirits of the young players. The first of a series, it certainly won't be the last. A holiday treat for all boys and girls, it has all the earmarks of a perennial money-spinner.

Points of Appeal.—Friendly, amusing and thrilling story, very good teamwork of school-boy players, convincing atmosphere and big title values.

FORTUNE LANE

General F.D. British (U). Directed by John Baxter. Featuring Douglas Barr, Brian Weske and George Carney. 5,136 feet. Release not fixed.

HAPPY, morally sound adventure comedy drama, smoothly assembled by G.B. Children's Entertainment Films. It's all about a youngster who, like most boys, wants to be an engineer, and, true to the storybook, eventually has his wish. A becoming hint of self-sacrifice illumines the main theme and this, together with natural acting and correct atmosphere, consolidates its appeal. Although a trifle long for adult audiences, it is, nevertheless, an infinitely better proposition than the average quota fill-up. Acceptable "second."

Story.—Peter Quentin, son of a market gardener, longs to be an engineer. His father is anxious for him to join the family business when he leaves school, but lets him have his summer holidays to prove himself. Should he fail to earn money with his contraptions, Peter promises to go into the family concern. He teams up with Tim, an orphan from Ireland, and accumulates a considerable sum, but gives it to Tim for travelling expenses when the boy's grandfather is taken ill. Peter then returns home, presumably a failure, but meanwhile his flair for making things comes to the notice of the L.M.S. and his future career as an engineer is, after all, assured.

Acting.—Douglas Barr is particularly good as Peter, Brian Weske shows promise as Tim, and George Carney heads a sound adult cast as Mr Quentin.

Production.—The picture is ingenuous stuff, but John Baxter, the director, handles the young players so well that much human interest springs from their boyish adventures. The salient situations are enacted in L.M.S. workshops, and authentic detail is another of its strong suits. The hero's ride at the finish in the cabin of a giant express is a certain thrill for the kids' matinee trade.

Points of Appeal.—Clean, actionful story, natural acting by youngsters and exciting backgrounds.

BRITAIN'S SURE SHIELD

International Motion Pictures, Ltd. British (U). Directed by W. J. Hewitson. 3,150 feet. Release not fixed.

CAMEO documentary, made with the full co-operation of the Admiralty. It deals with the training of cadets and junior officers

and leaves nothing out. The "hero," proud member of a naval family, takes courses at Dartmouth, the Royal College, Greenwich, the air station at Gosport, and other important centres, and members of the audience go through the mill with him. It is a first-rate job technically, but somehow or other its slight story never makes it sufficiently clear that the "upper deck" is now within the reach of all eager and intelligent ratings. Properly handled, it should have been a first-class recruiting poster, as well as acceptable quota. British novelty fill-up, mainly for the better-class hall.

Production.—The officer of to-day has to be the master of many arts and crafts, as well as a keen disciplinarian, and the film clearly illustrates the thoroughness of modern sea training. Unfortunately, the dialogue and commentary are stilted and prove no match for its pictorial verve. Affected in speech and delivery, it fails to stress sufficiently that commissioned rank is no longer the sole privilege of the highborn. The Americans are much more cunning and showmanlike when publicising their Navy, they focus the searchlight on the "other rank."

Points of Appeal.—Interesting and authentic detail and excellent photography.

HERE IS THE GOLD COAST

United Artists. British (U). Directed by John Page. Commentary by D. M. Williams. 3,131 feet. Release not fixed.

UNVARNISHED, half-pint documentary, made by the Central Office of Information, it illustrates a lecture on the Gold Coast, the valuable British colony in West Africa, and shows what has been done and what still remains to be done for its teeming native population. Slightly textbook in presentation and procedure, it, nevertheless, manages to hold the interest for most of its modest running time. Adequate full quota featurette.

Production.—Originally a fever-ridden swamp and death-trap, the Gold Coast is now an important industrial and trading centre. Cocoa, manganese, timber, gold, diamonds and bauxite are its principal exports and, under British rule, the natives are given every opportunity to study and equip themselves for executive posts. The principal seat of learning is Achimota College, near Accra, the capital, and it is diligently surveyed by the camera. So are all the leading towns. Incidentally, the idea of the film is to impress upon audiences the need for spending three-and-a-half million on further developing the territory during the next ten years. It succeeds and, for the most part, tempers its wise propaganda with easy education and acceptable entertainment.

Points of Appeal.—Subject, treatment and quota ticket.

MONSIEUR ALIBI

Film Traders. French (A). Directed by Jean Dreville. Featuring Louis Jouvet and Suzy Delair. 9,600 feet. Release not fixed.

THIS is one of the best comedies of the year enacted by one of France's finest artists. Louis Jouvet plays what must be almost a record—five diverse rôles. He is a crook who believes in doing each job in a different disguise. The film is pictorially expressive, and the fact that it is spoken in French is no handicap to its enjoyment for those who do not understand the language. Sub-titling is concise and effective. Excellent booking for specialised kinemas.

Story.—Ismora, a fashionable photographer, is really a crook who in different disguises robs astute business men of their valuables. Dupon, a meek little man, a button salesman, is his double. He is suspected by the police of being a crook but is dismissed because of insufficient evidence. His life to him seems to be ended and he determines to commit suicide. He is prevented by a man who turns out to be Ismora. Ismora continues his robberies, using Dupon as an alibi. Dupon falls in love with Ismora's mistress, is nearly bumped off, but triumphs in the end—it is Ismora who gets killed.

Acting.—It is a complete *tour de force* for Louis Jouvet, who not only plays four diverse

rôles as Ismora in disguise, but also the very innocent Dupon. The way he enters into each character almost deceives one, although you know that he is playing each one. Suzy Delair is provocative as the crook's mistress, and the whole of the cast gives excellent support.

Production.—The scenario is an ingenious one and admirably carried out. We open with Ismora posing as a Duke selling a famous French chateau—used as a museum—to a very, very *nouveau riche* merchant. Each of his exploits is daring and plausible and his relentless sense of crookedness is brilliantly contrasted with the simple tastes of the in-offensive Dupon who inadvertently gets caught up in the web of crime.

Points of Appeal.—Outstanding comedy with one of the screen's most brilliant actors, Louis Jouvet.

HIGH TIDE

Pathé. American (A). Directed by John Reinhardt. Featuring Lee Tracy, Don Castle and Julie Bishop. 6,379 feet. Release not fixed.

STOCK-SIZE murder mystery melodrama, told in one complete, though occasionally dilatory flashback. It uncovers an unscrupulous editor's grisly plot to become a master man, but, with all its savage outlook and high death-rate, it is inclined to overdo its verbal exchanges. Wordiness apart, it's a well staged specimen of its popular "penny-a-liner" type. Average "thick-ear."

Story.—Clinton Vaughn, newspaper proprietor, is mysteriously murdered. Hugh Fresney, the dead man's editor, is certain that Vaughn, who had been running an anti-vice crusade, was bumped off by Nick Dyke, a gangster, and engages Tim Slade, a tough and handsome reporter, for his own protection. Slade and Dana Jones, Vaughn's secretary, are in love, but at an earlier period Slade had been more than friendly with Julie, Vaughn's dipsomaniac wife. Inspector O'Haffey suspects Slade, Dana, Julie and Dyke in turn, but Slade feels that Fresney knows more than he has said. He is right, and by watching the girls he eventually proves that Fresney killed Vaughn to gain control of his paper. Fresney sees the red light and tries to take Slade for a ride. The car crashes over a cliff and Fresney, badly injured, is drowned by the incoming tide. Slade, needless to say, escapes.

Acting.—Lee Tracy is inclined to clip his words, but otherwise he gives a vital and disarming performance as Fresney. Don Castle is a manly Slade, and Julie Bishop and Annabel Shaw are well matched as Julie and Dana respectively.

Production.—The picture unfolds in flashback and its story is told while Fresney and Slade, both badly injured in the car crash, face the incoming tide. It should have moved faster, but, in spite of its excessive talk, rather involved interplay of character, and blood-stained fringe, it succeeds in knocking up a reasonable quota of thrills. Its artistic seashore "book-ends" subtly heighten the robust illusion and partly screen its dishevelled preliminaries.

Points of Appeal.—Popularity of thrillers, smooth and powerful characterisation and good staging.

STORK BITES MAN

United Artists. American (U). Directed by Cyril Endfield. Featuring Jackie Cooper, Gene Roberts and Gus Schilling. 6,057 feet. Release not fixed.

BALDERDASH and boloney, thinly disguised as farce, sketchily recording the dizzy dilemma of a young resident manager of a fashionable "no children allowed" apartment house, who suddenly discovers that he is about to become a father. An unseen yet loquacious stork takes charge of the proceedings, but the novel approach fails to conceal its paucity of wit. Little girls may get a giggle out of it, but they're about all. Feeble curtain-raiser.

Story.—Ernie Brown, dizzy resident manager of Kimberly Towers, a *de luxe* apartment house, is tipped off by the stork that he is soon to become a father. His wife, Peg, confirms the intelligence. Kimberly, explosive

owner of the establishment, won't allow children or pets in the place, and when he learns of Peg's condition he orders the Brown family out. Butterfield, salesman for a babies' emporium, is Ernie's friend and he immediately gets cracking. With his help, Kimberly is eventually brought to heel, Ernie gets his job back and the Brown heir has a smooth and comfortable arrival.

Acting.—Jackie Cooper is like a cat on hot bricks as Ernie, and Gene Roberts acts as if she wasn't all there as Peggy. The rest scarcely matter.

Production.—The film tries hard to use laughter to attack all landlords—and there are plenty—who refuse to throw open their doors to children, but, unfortunately, most of its cracks are too old and obvious to provide effective ammunition. It's indifferent propaganda and a worse joke. The stork apparently brought it and it should be made to take it away!

Points of Appeal.—Slight feminine angle, handy footage and "U" certificate.

Reissues

INTERNATIONAL LADY

A.B.F.D. American (U). Directed by Tim Whelan. Featuring George Brent, Ilona Massey and Basil Rathbone. 9,191 feet. Release not fixed.

SPECTACULAR espionage romantic melodrama, telling of exciting Scotland Yard and F.B.I. collaboration in the round-up of a clever and ruthless gang of international spies and saboteurs. A beautiful concert-singer blonde is the decoy and the American G-man's interest in the siren, to say nothing of that of the gentlemanly English inspector, gives sparkling colour to an adventure that is inherently grim.

Formerly a United Artists presentation, the KINE review October 23, 1941, says: "The opening and closing sequences are tremendously thrilling, while the intermediate action cunningly and entertainingly alternates between the serious, the romantic and the comic. The studied spontaneous acting of the box-office stars effectively blends all three."

Points of Appeal.—Intriguing story, realistic thrills, popular comedy and romantic relief, title and box-office stars.

LOST HORIZON

Columbia. American (U). Directed by Frank Capra. Featuring Ronald Colman, Jane Wyatt and Edward Everett Horton. 11,855 feet. Release not fixed.

AN extravagant flight of fancy adapted from James Hilton's Utopian adventure story. During an uprising in a remote part of China, Robert Conway, a British Consul, George, his brother, and three other persons are shanghaied by plane and carried off to a place called Shangri La, far beyond the outposts of civilisation. Ruled by a high lama of phenomenal age, Shangri La is Utopian—it knows no quarrels, enmities, nor does Time wither its inhabitants. Its sane, lofty environment is heaven to all excepting George and Maria, another inhabitant, who determine to leave. Maria tricks Robert, who, meanwhile, has had the destiny of Shangri La placed in his hands by the dying high lama, into accompanying them, but he is the sole survivor of their ill-fated trek across the mountains. He struggles back to Shangri La and Sondra, the girl he had left behind him. This Columbia picture, which was reviewed in KINE April 22, 1937, was classed as spectacular entertainment of amazing box-office comprehensiveness.

Points of Appeal.—Entertaining, thought-provoking story, title values and stupendous spectacle

YOU'RE OUT OF LUCK

Monarch. American (A). Directed by Howard Bretherton. Featuring Frankie Darro, Mantan Moreland and Kay Sutton. 5,490 feet. Release not fixed.

COMEDY crime drama, telling how a lift-boy and his darkie buddy help to solve a double murder mystery and so pave the way

to the reinstatement of the boy's demoted police lieutenant brother. The gangster element is definitely routine, but the asides, particularly the comedy, and eager and versatile teamwork more than redress balance. Originally distributed by Pathé, the KINE review March 27, 1941, says: "All told, the film is pocket entertainment with laughs and punch. Good two-feature programme booking."

Points of Appeal.—Actionful story, versatile comedy relief, smooth action, convincing atmosphere and exciting climax.

THE BIG STORE

M-G-M. American (U). Directed by Charles Reisner. Featuring the Marx Brothers, Tony Martin and Virginia Grey. 7,492 feet. Release not fixed.

SPECTACULAR crazy Marxist extravaganza with tunes telling how the three mirth-makers help a popular singer, played by Tony Martin, by unmasking a crook who is trying to defraud a half-interest share in a department store.

An M-G-M subject, the KINE review August 28, 1941, says: "It does not better their best—all too frequently in the early stages the stars are crowded out by novel, but superfluous, music and song—but by cunningly concentrating on the wildest of slapstick at the finish—the knockabout climax is terrific—it, funnily enough, outdistances its predecessors in mass appeal. In other words, the stars in their swan-song play to the gallery with shrewd and sure-fire showmanship. Capital light booking for the crowd."

Points of Appeal.—Clever incidental gags, marvellous slapstick climax, good title and star values.

BUFFALO BILL

20th Century-Fox. American (U). Photographed in Technicolor. Directed by William A. Wellman. Featuring Joel McCrea, Maureen O'Hara and Linda Darnell. 8,125 feet. Release not fixed.

SPECTACULAR period Technicolor outdoor adventure melodrama, based on the crowded life of William F. Cody, staunch friend of the persecuted Indians and promoter of the world-famous Wild West show. A 20th Century-Fox spectacle, the KINE review April 13, 1944, says: "It is too sketchily pieced together to be good biography or heart-warming romance, but it can more than hold its own as cowboy-Indian entertainment. The realistic and exciting battle scenes and glittering circus sequences, photographed in Technicolor, are alone enough to guarantee infallible mass, family and schoolboy appeal. Its big title and star values doubly underline its cast-iron popular box-office characteristics. Excellent "escapist" for the crowd and junior."

Points of Appeal.—Great title, breath-taking Indian spectacle, big thrills and good cast.

MR. DEEDS GOES TO TOWN

Columbia. American (U). Directed by Frank Capra. Featuring Gary Cooper and Jean Arthur. 10,390 feet. Release not fixed.

COMEDY-DRAMA of a Simple Soul fallen among thieves, built on a familiar plot, but given freshness of telling by producer, director, scenarist and actors. Longfellow Deeds, a young man who writes "poetry" for birthday cards and plays the tuba in the town band, inherits 20,000 dollars and goes to New York. He finds that almost everyone he meets is out to rob him. The one exception is a girl with whom he falls in love. He confides fully in her before he discovers that she is "Babe" Bennett, a sob-sister who has been attacking him. Meanwhile, she has fallen for him also and throws up her job rather than write any more about him. This Columbia subject was reviewed in KINE May 7, 1936, as a cast-iron box-office proposition for every kind of audience.

Points of Appeal.—Charming yet actionful story, star's popularity, bright comedy and dramatic climax.

MILLIONS LIKE US

A.B.F.D. British (U). Directed by Frank Launder and Sidney Gilliat. Featuring Eric Portman, Patricia Roc and Anne Crawford. 9,057 feet. Release not fixed.

AMBITIOUS, well-meaning "girls-in-overalls" romantic melodrama, presenting at one and the same time a rough sketch of working-class family life in war time, a gigantic newsreel summarising salient events on the home front and a tender, if ingenuous, love story, with an aero-engine factory employing women from all walks of life for its background. Originally put out by G.F.D., the KINE review September 30, 1943, says: "There are moments when it amuses and others when it strikes a moving chord, but the overall picture is too kaleidoscopic to make significant drama. Good British title and star booking."

Points of Appeal.—Sincere acting, prodigious canvas, strong feminine angle, good title and box-office stars.

THE GHOST TRAIN

A.B.F.D. British (A). Directed by Walter Forde. Featuring Arthur Askey, Richard Murdoch and Kathleen Harrison. 7,558 feet. Release not fixed.

SPECTACULAR comedy thriller, the third screen version of the persistent stage success and easily the best. Tommy Gander, a concert comedian; Teddy Deakin, a young man-about-town, and Richard Winthrop, a somewhat surly youth, together with other passengers, miss their connection while travelling to Cornwall and are forced to put up for the night in a deserted waiting-room of a lonely country station. The stationmaster cheers them up by telling them that the station is haunted by a ghost train. Later, Julia, presumably a mental case, and Price, a man who claims to be her brother, join the party. Suddenly, the ghost train thunders through the station. At this juncture it is revealed that price, Julie and another passenger are a gang of Fifth Columnist gun-runners. In the general scramble the crooks are apprehended by Tommy, Teddy and Richard. Formerly a G.F.D. subject, the KINE review March 13, 1941, classed it as cast-iron entertainment for the masses.

Points of Appeal.—Ingenious story, good suspense, good title and popular cast.

YOU WERE NEVER LOVELIER

Columbia. American (U). Directed by William A. Seiter. Featuring Fred Astaire, Rita Hayworth and Adolphe Menjou. 8,750 feet. Release not fixed.

LIGHT-HEARTED song-and-dance show describing the happy and piquant complications which arise when a wealthy and explosive South American hotel magnate conspires to get the eldest of his daughters off the shelf. This Columbia subject was reviewed in KINE January 21, 1943, which says: "The tale is neither strong nor original, but it nevertheless provides Fred Astaire and Rita Hayworth with endless opportunities to break into snappy dance routines. They do their stuff. Big star and title values doubly ensure popular success. Excellent light attraction for all classes."

Points of Appeal.—Cheery and colourful atmosphere, good comedy situations, big title and star values.

RIO RITA

M-G-M. American (U). Directed by S. Sylvan Simon. Featuring Bud Abbott, Lou Costello and Kathryn Grayson. 8,184 feet. Release not fixed.

JOLLY, rib-tickling musical extravaganza, with colourful Texas settings and a tune-ful musical score, illustrating the crazy contribution of a couple of nitwits in the round-up of a dangerous Fifth Column gang.

Ricardo Montero, a singer, is engaged to perform at a fiesta at a hotel in Texas owned by pretty Rita Winslow. Doc and Wishy, a couple of luckless nitwits, steal a ride in Ricardo's car and finish up as detectives in Rita's establishment. When Ricardo broad-

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DEATH OF A. J. GALE

One of the Founders
of the C.E.A.

BY the death of Arthur J. Gale, O.B.E., J.P., which took place at the age of 66 on Wednesday of last week, at North Drive, Streatham, there passed the last of the seven exhibitors who met at the Holborn Restaurant in February, 1912, to inaugurate the Cinematograph Exhibitors' Association.

He was at that time part proprietor with C. Repard in a group of about sixteen kinemas in the East End of London, and in the Midland area, at Gainsborough, Lincoln and Grantham, which were known as Exchange kinemas. These he held until they were sold to the Gaumont group when that company was expanding its holdings.

Later, in partnership with the Hyams Bros., he was interested in the Trocadero, the Troxy, the Metropole Victoria, and the State Kilburn—until their sale to the Rank group.

Major Gale's association with the C.E.A. was a close one until within a few months of his death. He occupied the position of president and vice-president and was for some years its treasurer, keeping a watchful eye on all expenditure.

In addition, he was twice chairman of the London and Home Counties Branch, and chairman of the South Midlands Branch, and retained the office of treasurer of the London and Home Counties Branch until his death. He was a member of the committee of the Cinema Veterans' Association.

Arthur Gale was a stubborn fighter, frequently most stubborn when the cause for which he stood had few defenders. On such occasions, more even than others, he was not content to defend, but moved forward to attack even though his forces were small.

His death robs the C.E.A. of a sturdy personality, whose sympathies were always with the small man, whose experiences he had shared in the early days.

Outside the cinematograph industry, he carried on useful public work as a County Councillor for Middlesex and chairman of the Highgate Bench of magistrates.

The funeral took place at Croydon cemetery on Monday.—J.B.



J. C. DILLISTONE DIES AGED 77

ANOTHER of the pioneers of the Industry has died, in the person of J. C. Dillistone, at the age of 77. He had been in poor health since his retirement from Butchers two years ago.

Mr. Dillistone entered the Industry in 1910, his earliest association being with Barker's, Cricks and Martin, Clarendon, and Heyworth.

The funeral took place at North Watford Cemetery on Tuesday.

W. G. FAULKNER'S OWN OBITUARY NOTICE

W. G. FAULKNER, the pioneer film journalist, whose death was reported in last week's KINE., wrote his own obituary notice and left it among his private papers. Here are extracts from it:—

Faulkner, who was born in a Northampton village in 1864, was apprenticed for two years as pupil teacher. He became assistant master in a school of "special difficulty" in 1883 and five years later resigned to become a reporter on a local paper. Applied for and was appointed reporter on a London weekly, of which he became Editor in 1894.

It was in May, 1910, that he wrote the first regular weekly criticisms of films in any English newspaper, the *Evening News*.

In 1919 he was invited by the C.E.A. to go to Glasgow and address the members. He did so, and in the following years wrote special articles for *The Times*, the *Yorkshire Post*, the *Advertisers' Weekly*, and other journals, all dealing with the film industry.

In January, 1920, he went to the United States for Lord Northcliffe.

Letters to the Editor

Double Feature Programme Patrons Have a Complaint

MORE VARIED CHOICE OF FARE WANTED

I HAVE noticed that in a number of double-feature programmes, both pictures are on the same main subject—whatever is the setting or main plot of the first feature is repeated in the supporting picture. As a kinema patron it has irritated me very much, as I should prefer more varied fare in a programme.

It seems to me the better production values of the main picture spoil the effect of the supporting picture when the subject-matter is similar, and this does not happen to anything like the same extent when the subjects are different.

Have exhibitors clear evidence that audiences prefer programmes about similar subjects? Such

evidence as I have been able to acquire is to the contrary.

CECIL MUSK,
Film Director.

Musk Cottage,
Seven Hills Road,
Cobham, Surrey.

20 YEARS OF UNIVERSAL PICTURES

I APPEAL to you to help me through the medium of your widely distributed weekly to bring to the notice of your readers my request for film material (including old issues of Trade papers, motion picture books, film stills, publicity material, etc.), covering the years 1920 to 1940.

I am engaged at present in writing the history of Universal Pictures (now Universal-International Pictures), in particular, and that of Hollywood in general, as I am convinced that the history of one is that of the other, and so to this end appeal to all readers who may be in a position to help me either with the loan or purchase of the material stated above.

I am particularly interested in any material directly concerned with Universal, past and present, which would help considerably with illustrating and covering the past period of the company.

Patrick E. T. Whittington.

54, Fairway,
Raynes Park,
Wimbledon, S.W.20.

M.O. Report on Kinemas

According to the annual report of Liverpool Medical Officer of Health (Dr. W. M. Frazer), 696 visits to kinemas and theatres were made by the shops inspectors during the year. In 14 cases minor defects were observed, these being remedied on the attention of the managers being called thereto.

SHORT

20th CENTURY-FOX

RAILWAYS TO-DAY. *March of Time*, No. 1, 13th Year. American (U). 1,419 feet. Running time, 16 mins. Release not fixed.—This month's issue discusses the post-war problems confronting railways in Britain and the U.S.A. Comparisons between the systems and mode of travel in each country are well illustrated. Emphasis is given to the financial difficulties which the American railroads are experiencing through the keen competition from road and air transport. Apart from a review of Britain's rolling stock and workshops, the commentator is content to leave the financial position to a brief recognition of nationalisation as opposed to private enterprise. Excellent fill-up for all.

REVIEWS—continued from page 17

casts a Fifth Columnist plans to use the hook-up to transmit a message to his confederates. However, the two clowns outwit the traitors and at the same time help foster the romance between Ricardo and Rita. An M-G-M subject reviewed in KINE. May 21, 1942, as an excellent star and title comedy booking for the masses and family.

Points of Appeal.—Slight, but bright story, tuneful songs and big title and star values.

COVER GIRL

Columbia. American (U). Photographed in Technicolor. Featuring Rita Hayworth, Gene Kelly and Phil Silvers. 9,623 feet. Release not fixed.

LAVISHLY mounted, star-studded comedy musical, in Technicolor, telling how the winning of a magazine-cover competition by a

ravishing Brooklyn honky-tonk girl temporarily jeopardises romance between her and her struggling young ex-soldier lover. A Columbia subject, the KINE. review June 15, 1944, says: "The tale itself is cut from a familiar pattern, but its traditional development is so skilfully and cunningly interlaced with effective and appropriate 'gay ninety' flashbacks, embellished with graceful and exciting dance routines, decorated with tuneful songs and garnished with glittering cameos of America's most beautiful and famous cover girls that all types of audiences, and the women folk in particular, will revel in its good-humoured, if slightly sentimental, clichés."

Points of Appeal.—Obvious yet intriguing story, smart dialogue, Technicolor and irresistible title and star values.

RANK DEFEATS HIS CRITICS

ODEON BUYS G.C.F. TO AVOID
PRODUCT SHORTAGEShareholders Told that Without Films
Profits Cannot be Earned

A HUNDRED shareholders in Odeon spread out in the vast ballroom at the Dorchester Hotel last week watched some thirty Pressmen making copious notes and brandish a battery of cameras, and heard their chairman, J. Arthur Rank, say: "I can assure you that I have no intention of withdrawing in any way from my efforts for the British film industry and for your company."

Then they all raised their hands—no one voting against—to pass this resolution:—

"That this meeting ratifies and approves the offer made by the company to acquire all the issued shares of General Cinema Finance Corporation, Ltd., and the purchase of the shares, in respect of which the offer is accepted, and further ratifies and approves the issue by the directors of copies of the letter dated December 11, 1947, to the holders of the 6 per cent. cumulative preference shares of the company and the expense involved therein."

The resolution had been moved by Rank, and seconded by one of the founder-directors of Odeon, Earl Winterton.

Rank, after pointing out the financial implications of the new deal, set out in the December 11 statement and previously recorded in the KINE., made a factual statement on the political implications of the sale.

He warned Odeon investors that there will be an acute shortage of foreign films for several years to come and that unless they buy into General Cinema Finance, the product of that company would have to go to Gaumont-British because of the financial structure of the present set-up.

When he asked for questions there was a long silence. One man wanted to know why the G.C.F. shares were to be bought at par when the company had lost £1,657,070 on production in 1946. But this criticism was not pressed, and after a few speeches pledging confidence in the company's directors, the vote was taken.

Rank stated before the vote that the proxy showed only one-third of 1 per cent. of the ordinary shareholders to be against the deal.

Rank's Speech

Here is a full report on Arthur Rank's statement:—

Rank said that almost since his earliest active connection with the industry he had been the subject of criticism. He did not mind that, because it made one pause and consider all the aspects of a

problem. But the problem which was under discussion and for which in some quarters he had been severely criticised was one that not only affected the shareholders, but the British film industry as a whole.

Three Major Problems

He said that when he entered the industry he was faced with three major problems—to ensure that British films were acceptable in the world markets ("I therefore authorised the making of a number of films which were known as 'prestige' films"), to ensure that the films we made would be shown in those overseas markets ("My experience in commerce had taught me that to achieve results even the best goods require their own sales organisation") and to make screen playing time available for the films, which had been done by entering into partnerships with experienced exhibitors in the countries concerned.

Referring to events leading to the present proposals, Rank said: "We, therefore, took steps to consult with the major shareholders outside my own interests, and although some of these had been opposed in the past to Odeon entering the field of production, they agreed fully with the conclusions that had been arrived at by the board and have wholeheartedly supported the scheme."

"The value of the shares to be acquired was carefully considered by the independent directors, one of whom is an actuary and is experienced in valuing shares and had the advice of a chartered accountant, and in their opinion, the shares are worth both on an asset and on an earning basis, at least the par price at which the suggested sale is to take place."

He then referred to the Dalton Duty, which, he argued, had immediate effect on the American producing companies which decided not to send any more films to this country. This tax completely changed the whole position of the British film industry.

No U.S. Films

"It is my opinion," he continued, "that whatever the outcome of the negotiations now going on between the British Treasury and the United States film interests, there will not be for many years a free flow of films into this country."

"But the effect of those circumstances placed upon me a responsibility which we all felt it was not fair I should bear."

"My position was that I was interested in approximately 52 per cent. of the issued capital of General Cinema Finance Corporation, while 48 per cent. was held by outside people, some of whom have become friends of mine, it is true, but I was not responsible for

their original investment in the company."

"If a complete stoppage of the flow of American films to this country continued this would lead to a serious shortage, and it would be my duty in the interests of those shareholders to see that the films which were made by the General Cinema Finance group passed to Gaumont-British which would leave Odeon without British films."

Next he spoke about the Bill laid before the House of Commons revising the Films Act of 1938.

"The percentage of British films which it was compulsory to show under the existing Act during this last year was 17½ per cent. It is my view that that percentage will be increased when the new Act comes into operation," said Rank.

What would be the position of the ordinary shareholders of Odeon in these circumstances? Their interest would be in a company owning a fine group of theatres, well-managed, but without any product to play on their screens.

There was a further important factor involved. General Cinema Finance in 1946 presented to the public 19 films, in 1947 it will have presented 28 and will have strained its financial resources as a result. Nevertheless, the company could continue to trade on its own at a lower level of production.

To Finance Production.

"We are planning 38 feature films for 1948, but this could not be done without further finance. Odeon could find this finance and was prepared to find it, because your directors do not believe that your theatres can be supplied with product unless an increased number of British films is available. They were not, however, prepared to find this finance unless Odeon benefited directly from the success which they believe will attend this expanded production."

It was his considered opinion that this acquisition is undoubtedly to the benefit of the preference shareholders of Odeon. It ensures product for the screens of the theatres in which they are interested and without product profits cannot be earned to pay their dividends.

If the market was in short supply of film it was possible that the cost to Odeon of securing its programmer could be increased. If the increase was only 10 per cent. this would mean an increase in operating expenses of between £400,000 and £500,000 per annum. As it is, whatever may be the position of foreign films, the company is assured of a supply of British films and shareholders should bear in mind that for the year to June, 1947, British films earned over £100 more than foreign films per average operating theatre week.

Rank then analysed the financial structure of the Metropolis and Bradford Trust, G.C.F., Odeon and G.B., which was fully reported in the KINE. last week. Rank continued: "I would stress that of the purchase price payable by Odeon Theatres for the shares in General Cinema Finance £648,756 falls to be paid indirectly to me. I would like to have been able to tell you to-day that I had agreed to have this money as a loan to Odeon for a period of years, but I am advised that I cannot do this without Treasury consent. After this meeting application will be made so that I can be bound not to call for this money for five years but giving Odeon the right to repay at any time. I can assure you that I have no intention of withdrawing in any way from my efforts for the British film industry and from your company."



Our City Editor

Reports

NEW METROPOLIS
AND BRADFORD
FACTS

AT the Odeon meeting called to approve the purchase of General Cinema Finance Corporation by Odeon, J. Arthur Rank disclaimed the deliberate building up of an interlocking financial structure.

Mr. Rank gave more information about Metropolis and Bradford Trust, that much-discussed link between Odeon, Gaumont, American interests, and the film finance of the group.

Latest information, according to him, is that this Trust is a private company with an issued share capital of 10,000 "A" ordinary shares of £1 each, 5,100 of which are held by General Cinema Finance, and 4,900 by Twentieth Century-Fox Corporation of America; and 1,000,000 "B" ordinary shares of 8s. 3d. each, held equally by Fox and G.C.F.

The Trust owns 2,915,000 ordinary shares of 10s. each in Gaumont-British and controls that company. Mr. Rank then made the surprising statement that the liabilities of Metropolis and Bradford do not exceed £100.

The consolidated balance-sheet of G.C.F. shows that there is a payment to be made for the 500,000 "B" ordinary shares of 8s. 3d. each in Metropolis and Bradford of £1,130,444 in May, 1948. Mr. Rank announced that arrangements had been agreed to defer this payment for three years, provided consent of the Capital Issue Committee is secured.

Mr. Rank also announced that his portion of the purchase price payable by Odeon for shares in G.C.F. of £648,756 is to be re-lent to Odeon for five years, Odeon having the option of repayment at any time.

THREE BRITISH FILMS
TOP U.S. AWARD LIST

Three out of the "10 best" pictures of the year which are annually selected by the National Board of Review—an association made up of 25 women's organisations in the United States—were British pictures.

The British films and the order in which they were selected are: "Great Expectations," second place; "Odd Man Out," sixth place; "The Overlanders," tenth place.

Other foreign films selected were: "Shoe-Shine," third place; "To Live in Peace," eighth place.

The American selections, including "Monsieur Verdoux," which took first place, much to the surprise of the industry, were: "Crossfire," fourth place; "Boomerang," fifth; "Gentlemen's Agreement," seventh; "It's a Wonderful Life," ninth.

Michael Redgrave's performance in "Mourning Becomes Electra" received top place, with Celia Johnson receiving top honours for the ladies in "This Happy Breed."



EARL WINTERTON

U.S. SERVICE FOR BRITISH PRODUCERS

New Company Formed to
Represent Independents

THE formation of an organisation to arrange the distribution in America of the product of British independent producers is announced by David E. Griffiths.

The company is the Producers' Representatives' International, which will devote its attention to the interests of the independent producers of both London and Hollywood.

Irving Lesser, former managing director of the Roxy Theatre, New York, is president, and Seymour Poe, formerly with United Artists and now eastern representative for Sol Lesser Productions, is treasurer.

The new organisation will also represent Edward G. Robinson's Thalia Productions, Frank Melford and Julian Lesser's Windsor Pictures and Sol Lesser Productions.

Pathe Celebrates Golden Jubilee

Fifty years ago, on December 11, 1897, Charles Pathe created in Paris the first company which was to give birth to so many others and which still bears his name throughout the world.

Charles Pathe is now 84 years of age and lives in retirement at Lausanne, Switzerland. To mark the golden jubilee of the founding of the name of Pathe in the cinema world, William Moffat, managing director of Pathe Pictures, has sent the following cable to the man whose pioneering enterprise established the original company:

"All of us at Pathe in London send our most cordial greetings and good wishes on this fiftieth anniversary of the foundation of your company. To-day your name is perpetuated in an Anglo-American-French alliance which is contributing much towards international understanding. We hope you will find time to visit us in London next year. Regards.—William Moffat, managing director. Pathe Pictures, London.

Another Bristol News Theatre

The Olympia, bought some time ago by Jacey Cinemas, who also own the News Theatre, Bristol, has been converted into another news theatre, which opened after renovation, redecoration, re-seating, on Tuesday last as the Tatler News Theatre.

The opening ceremony was performed by Marie Burke, who, after being presented with a bouquet by Miss M. Bush, the little daughter of the manager, R. A. Bush, was introduced to the audience by J. Cohen, managing director of Jacey Cinemas.

The house seats 550, and is described as the largest news theatre in the country.

B. & D. and Gaumont-British Meetings "Without Fireworks"

QUESTION ON LOANS TO PRODUCERS

by V. J. Burt, "Kine." City Editor

MEETINGS of British and Dominions Film Corporation and Gaumont-British Picture Corporation passed off last Thursday without any fireworks, despite the controversy about the Odeon-G.C.F. affair, in which both companies are concerned.

At the B. and D. meeting a "small preference holder" asked a question about the company's £2,000,000 loans to film producers. He thought the rate of interest seemed low (5 per cent.), and hardly sufficient to cover the 5 1/2 per cent. preference shares service. Mr. Rank pointed out that the interest charged was in accordance with the prospectus and that other earnings should be taken into account. Although the loans are not technically secured, they were secured by commercial agreement on the pictures until delivered.

At the Gaumont-British meeting shareholder J. B. Clark raised a certain number of points, chief of which was a question whether Gaumont had now, by reason of the Odeon-G.C.F. deal, become a subsidiary of Odeon. Mr. Clark also thought that the interlocking of companies was confusing.

In reply Mr. Rank said that he would be able to tell Mr. Clark better after lunch to-morrow (Friday) whether Gaumont was a subsidiary of Odeon, but he agreed that if the proposition made by Odeon to G.C.F. shareholders was accepted, Gaumont would become a subsidiary, and he thought it would turn out to be of great advantage to Gaumont. Mr. Rank thought that he had gone a long way towards simplification of finances since he had become Chairman.

Diamond Buys Two More

Two more theatre purchases by Capital and Provincial News Theatres were announced by John Diamond, the chairman, at the annual meeting last Friday, but he did not indicate what theatres had been bought. He also revealed that during the last two years Sam Seeman, the managing director, had been actively engaged in the exploring of an allied field of expansion.

Mr. Seeman had also initiated a very comprehensive economy drive, which successfully counteracted the effect of the decline in box-office takings which all cinema companies have been experiencing.

Mr. Diamond also referred to the necessity of a capital realignment, not only because the fixed assets were approximately 2 1/2 times as great as the issued share capital, but also because further capital will be required for the new developments referred to. He indicated that shareholders would get the first opportunity of subscribing to new capital.

The report stated that interim

dividends are to be discontinued in view of the difficulty of assessing results half-way through the year.

Manx Chairman on Film Hire

Speaking at the annual meeting of the Palace and Derby Castle Co., Arthur Brittain warned the public against paying "inflated prices for the company's shares."

A dividend of 15 per cent. (same) on the ordinary share capital was declared.

"Owing to the Government restriction on the imports of American films, the question of film hire is causing us concern," said Mr. Kitto, the chairman. "We can only hope for an early improvement in this position, but meantime we are sparing no efforts to obtain the best available."

New sound apparatus had been installed in the Regent and Royalty cinemas, Douglas, and "Delicolour" lighting equipment was being specially built for installation in their theatres.

SHARE MARKET

	Latest.	Change.
African Theatres Ord.	£7	—
Assoc. Brit. Corpn. 5/-	—	—
Ord.	19/6	+ -/3
6% Pref.	25/-	—
4 1/2% Pref. Pf.	22/3	—
A.P.P.H. Ord.	30/-	—
Brit. & Amer. Film Press, Ltd. (1/-)	1/7 1/2	+ -/14
Brit. & Dom. Films (12/-)	18/9	—
5 1/2% Pref.	19/9	—
Brit. Lion 7 1/2% Pref. (10/-)	13/-	+ -/3
Ord.	5/-	- -/14
Brit. Lion Studios Ord.	5/-	—
6% Pref.	20/6	+ -/3
5% Notes	£90	+ £1
4% Debs.	£95	+ £1
Capital Prov. News (5/-)	11/-	—
Cine Television "B" Ord.	2/10 1/2	+ -/14
Dufay-Chromex Ord. (2/-)	3/6	—
Gaumont-British Ord. (10/-)	17/6	—
"A" Ord. (5/-)	8/3	- -/14
5 1/2% 1st Pref.	21/3	- -/6
3 1/2% Debs.	£100	—
General Theatres Prefd. (6/8)	18/9	—
3 1/2% Debs.	£94	—
Granada Theatres 1st Pref.	19/-	- -/3
Humphries, G. Co. (5/-)	40/-	Nominal
Kinemas Ord. (5/-)	10/3	—
Mde. Tussaud Def. (1/-)	4/9	—
Prefd. Ord.	23/-	- -/6
Moss Empires Ord.	41/3	—
Cum. Pref.	23/-	—
3 1/2% Deb.	£95	- £1
Odeon Ass. 4 1/2% Pref.	18/6	- -/3
3 1/2% Debs.	£91	- £1
Odeon Props. 4 1/2% Pref.	19/3	- -/9
3 1/2% Debs.	£92	—
4% Debs.	£93	—
Odeon Theatres Ord. (5/-)	40/6	+ 1/-
6% Pref.	23/-	- 1/-
P.C.T. 10% Cum. Pref.	29/6	- -/6
7 1/2% "A" Pref.	29/9	+ 1/-
7 1/2% "B" Pref.	27/6	+ -/3
Construction 7%	—	—
Pref.	26/9	+ -/3
Scophony (5/-)	4/3	- -/3
Stoll Theatres Corpn. (4/-)	3/3	—
Twentieth Cent. Ord. (5/-)	2/6	—
6% Pref. (10/-)	8/-	—
United Entertainments Ord. (5/-)	7/9	—

SCOPHONY CHAIRMAN WAS APPALLED

Capital to be
Written Down

A FULL statement by John Diamond, the new chairman of Scophony, at the annual meeting on Monday revealed the extraordinary state of the company's affairs (writes the KINE's City Editor).

When Sam Seeman joined the board and became managing director he "was appalled at what he found," said Mr. Diamond. The Committee of Inquiry into the position said that the state of affairs could only be described as chaotic.

About the agreement with Mr. Elcock, late financial advisor to the company, Mr. Diamond said that he received £42,403 altogether. "We do not consider that this agreement is in the best interests of the company and steps are being taken to terminate it without any compensation," he added.

"As part of future plans, a start will be made on the production of home television receivers."

Mr. Diamond said that the present capital will have to be written down and fresh capital raised. Mentioning the item of £204,920. Patents and Trade Marks and Development Expenditure in the last balance-sheet, it was his opinion that the real value was only about £25,000.

He proposed to visit America to clear up the position of the company there. Shareholders unanimously voted confidence in the new board.

On the S.O. Fronts

SHREWSBURY BANS UP TO 15's

SHREWSBURY.—The age under which children are forbidden to attend Sunday cinemas in Shrewsbury, unless accompanied by a parent or adult guardian, has been raised from 14 to 15 by the local magistrates. The Shrewsbury Churches Sunday Cinema Campaign Committee asked that no children should be admitted under 16.

PORTSMOUTH.—The City Council has again fixed the Sunday opening contributions at a total of £200.

HESSLE.—The Plaza, the only cinema in Hessle, can open on Sundays.

This was decided at a poll on Saturday, December 13, which took place at 2s. 6d. a vote, the total cost being £300. Only 2,298 people registered their votes, 1,569 for 729 against; majority 840.

HAVERHILL, Suffolk, with a population of 3,827, has won Sunday opening for its two Bostock owned cinemas, the Playhouse and the Empire. They have been trying to achieve this since 1942, and succeeded by 53 votes. The poll was 884 for, 831 against.

BRITISH
STUDIO

NEWS

The Films Act Seen as a
Stimulant Not a ControlMAURICE OSTRER REPEATS WARNING
THAT OVER £100,000 FILMS ARE
ECONOMIC FAILURE

TWO things happened this week. Parliament started the debate on the Bill which is to become the Films Act of 1948; and producer Maurice Ostrer gave me a two-year-old cutting from the KINE, in which he had warned that any film costing more than £100,000 is liable to be an economic failure, and said: "Here's the crisis. I told you so. I'm sorry about it, very sorry, because when one film fails to make a profit, it reflects badly on the whole of the industry."

The fact is, the Board of Trade has produced the basis of an Act that comes all out on the side of British producers. There is little doubt that Whitehall has been alarmed by the production trends of the last five years. It has produced a document which should stimulate—not control—British film making for the home market. The Board has always supported the plans for prestige pictures designed for the overseas markets. Nevertheless, the implications of the Bill will do much to encourage a steady flow of moderate price pictures.

As a start, the Act has sounded a death blow to the modern quickie... the three- or four-reel "featurette," made for a few hundred pounds and a box-room set in a small studio. If a film is to be registered for British quota it must have run up a labour bill of a minimum of 10s. per ft.

Renters' quota has been dropped, and with it all the complication of "treble quota" and "double quota" pictures. British studios for British pictures would appear to be the hallmark of the Act—as far as the Act is now shaped, anyway.

British short film makers should be well satisfied with the new legislation. The Board's decision to split exhibitors' quota into first-feature and second-feature groups means that short films can be counted as second-feature material. The preamble to the Bill says: "The first-feature quota is to be calculated on the number of days of exhibition of a particular film, and that for the supporting programme on footage."

Costs Don't Count

No longer can films gain a special class by way of production costs. Cheap and expensive product (as long as it is not too cheap) counts on a same par for quota.

But without doubt, one of the most significant things in this draft Films Act is the legislation directed at breaking up the production-renting-exhibiting monopoly of the Rank, and to a much lesser degree, the Korda group.

Circuits and West End kinemas may be given higher quota percentages. In addition, these kinemas can be compelled to handle up to six features a year which are nominated by the Board

of Trade's Selection Board. The three major circuits, therefore, can be forced to show a maximum of 18 features during the year from independent producers. These films will count towards their quota obligations; but it will be no excuse for a circuit boss to say: "Look, we have our own home-made product."

These are not easy days for British production. When I saw Maurice Ostrer and his producer colleague, R. J. Minney, last week they were both pretty pessimistic.

Ostrer went so far as to say that, in his opinion, the British public is definitely tired of the home product. A provocative statement, if ever there was one. Heavy, serious drama and the "uplift movement" are, he argues, ruining our chances of keeping up the cinema-going habit.

Economy Drive

According to Ostrer, if we are to overcome the present crisis, every producer must make a real drive to bring down production costs. He doesn't say "bring down quality" as well, because, argues M. O., budgets go sky-high during production because of a lack of efficient preparation.

His new film, "An Idol of Paris," was made well under the £100,000 mark under a 12-week schedule. "But," he warned, "a film like 'The Wicked Lady' would cost me double the price to make to-day."

Ostrer does not believe in borrowing money from the City. He backs his own pictures and brings in a distributor to complete the deal. But, he argues, it is necessary for many producers to rely on the City—and loans will soon drop off if film people can't keep up production at an economic level.

"There's no doubt the Government is very worried. We all should be," said Ostrer.

Ostrer has been in the film business since 1922. His box-office successes would fill more than this page were I to tabulate them. His argument for more business efficiency and less speculation on improbable winners is a good end-of-year thought, especially in the light of the Board of Trade's talk-success quota draft.



Peter Cheyney (centre) with Moira Lester and Michael Rennie on the set of *UNEASY TERMS*, which British National is making at Elstree. Vernon Sewell is directing with Louis H. Jackson as executive producer

Highbury Shoots Over Two Minutes a Day •
Film Producers' Guild Resignation

A UNIT working on "Trouble in the Air" at Highbury achieved a remarkable speed during production. On the average, well over two minutes' screen time was filmed each day. In one week it created a record of 76 set-ups—an average of more than 15 a day. The film's five-week schedule was maintained without any lapses.

Credit must go to the director, Charles Saunders, for his careful pre-selection of camera angles; to Roy Fogwell, the lighting cameraman; to assistant director Harry Kratz for his uncanny knack of foreseeing the exact requirements of each shot, and to each member of the studio staff and of the unit making the film.

"Song for To-morrow" started as scheduled on December 17. Jimmy Edwards has joined the cast. This is his third successive appearance in films at Highbury, for he also played in "Penny and the Pownall Case" and "Trouble in the Air."

In preparation is "Fly Away Peter," based on the play. John Croydon will be executive producer and Henry Passmore, producer. Charles Saunders is to direct, and Peter Hammond will star.

Production manager Frank Green was married on December 20 to Yvonne Schofield, daughter of Johnnie Schofield, the actor.

LOU JACKSON was host last Saturday to nearly 400 children of all ages at National Studios, Elstree.

WILCOX COMPLETES
IN NINE WEEKS

HERBERT WILCOX has completed studio shooting of his latest production, "Spring in Park Lane," at the M-G-M Studios, Elstree, and within the scheduled shooting time—nine weeks!

It was British National's annual children's party—which has been held at the studio for the past seven years.

"Aladdin," the studio's pantomime, was a high spot of the afternoon's entertainment. Bill Osbourne (props) wrote the script for the production and Gladys Steel (script typist) was principal boy. The Princess was played by Pam Gayler (assistant continuity).

VICTORIA Films has signed Dulcie Gray and Michael Denison to co-star in its first production, "The Glass Mountain," which Joseph Janni and Fred Zelnik are producing.

Joseph Janni leaves this week with the advance unit for Northern Italy to choose locations.

MAXWELL MUNDEN has resigned from the Film Producers' Guild. He was an associate producer since its formation in 1944, and director of productions of the Horizon unit. When his present film commitments are fulfilled, which will be early in the New Year, he will devote his time to Film Workshop, Ltd., which he has formed with the other members of Horizon, and of which he is managing director.

Munden was scenarist editor to Verity when Sydney Box formed that company in 1941 to make Government-sponsored documentaries. When Verity became an associate of the Film Producers' Guild Munden became a producer for Verity, formed Horizon and made films for the Ministry of Information, British Council, C.W.S., and industrial sponsors.

Film Workshop has a programme of feature films for 1948, but will still make a certain number of specialised films under sponsorship. It has the rights in Edgar Lustgarten's novel, "A Case to Answer," which is being serialised in *Reynold's*.

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Executive Producer
ANTHONY
HAVELOCK-ALLAN
A CINEGUILD
PRODUCTION

British Production Progress Chart

STUDIO.	TITLE.	WEEK.	PRODUCER AND RENTER.	CUTTING STAGE.	IN PREPARATION.
BRITISH NATIONAL	... "Uneasy Terms" ...	6	British National (Pathe)	... "So Died a Rat" (Br. National: Pathe) "Case of Three Weird Sisters" (Br. National: Pathe)	... "No Room at the Inn" (Dan Birt to direct).
BUSHEY	... "It Happened in Soho" ...	4	Frank Chisnall (not set)	...	Nothing set.
CARLTON HILL	... "The Monkey's Paw" ...	3	Nettlefold Productions	...	...
DENHAM	... "Escape" ...	9	20th-Fox unit	... "Hamlet" (Two Cities: G.F.D.)	... "My Sister Is Dead" (Two Cities: G.F.D.)
	... "High Pavement" ...	7	Huth-Corfield (G.F.D.)	... "So Evil My Love" (Hal Wallis: Paramount)	...
	... "Mr. Perrin and Mr. Traill" ...	4	Two Cities: G.F.D.	... "One Night With You" (Two Cities: G.F.D.)	... "Sleeping Car to Venice" Starts Jan. 12. (Two Cities: G.F.D.) "Then and Now" (Two Cities: G.F.D.) Thorold Dickinson directing, George Sanders cast, from Somerset Maugham's book. Starts late June.
EALING	... "Saraband for Dead Lovers" ...	17	Ealing (G.F.D.)	... "Against the Wind" (Ealing: G.F.D.)	... "Scott of the Antarctic" (location completed) (Ealing: G.F.D.) "Eureka Stockade" (in Australia). "Kind Heart and Coronet" (Ealing: G.F.D.) Starts shortly.
HIGHBURY	... "Song for To-morrow" ...	2	Rank second feature (G.F.D.)	... "To the Public Danger" ... "Trouble in the Air" ... "Penny and the Pownall Case" ...	... "Gambler's Luck."
ISLEWORTH	... "Bonnie Prince Charlie" (with Shepperton)	—	—	—	—
ISLINGTON	... "Blind Goddess" ...	6	Gainsborough (G.F.D.)	... "Miranda" (Gainsborough: G.F.D.)	... Family film untitled.
MANCHESTER	... No production	—	—	... "Holiday with Pay" (John E. Blakeley)	... "Trek."
MARYLEBONE	... No production	—	—	... "My Hands are Clay" (Dublin Films).	... "My Wife's Birthday." "The Girl at the High School."
M-G-M BRITISH	... No production	—	—	... "Dick Barton" (Marylebone-Hamer: Exclusive).	... "Dick Barton and the Paralyzing Ray" (Marylebone-Hamer: Exclusive). Starts late January.
NETTLEFOLD	... "Paul Temple and the Canterbury Case"	7	Nettlefold Productions (Butcher)	... "The First Gentleman" (Columbia)	... Studio to close for 6 weeks for reconstruction.
PINEWOOD	... "Red Shoes" ...	23	Archer (G.F.D.)	... "Blanche Fury" (Cineguild: G.F.D.)	... "Blue Lagoon" (Individual: G.F.D.)
	... "London Belongs to Me" ...	8	Individual (G.F.D.)	... "Oliver Twist" (Cineguild: G.F.D.)	... "Passionate Friends" (Cineguild: G.F.D.) Starts late January.
	... "Esther Waters" ...	8	Wessex (G.F.D.)	...	... "Once a Jolly Swagman" (Wessex: G.F.D.)
RIVERSIDE	... STUDIO CLOSED...	—	—	... "This Was a Woman" (Hellman 20th-Fox)	... "A Poor Man's Miracle" (Alliance: G.F.D.) Starts first week January.
SHEPHERD'S BUSH	... "Double Pursuit" ...	5	Gainsborough (G.F.D.)	... "Good Time Girl" (Gainsborough: G.F.D.)	...
	... "The Bad Lord Byron" ...	3	Gainsborough (G.F.D.)	... "Broken Journey" (Gainsborough: G.F.D.)	... "Journey to Yesterday."
	...	...	...	... "Snowbound" (Gainsborough: G.F.D.)	... "Quintet."
	...	...	...	... "The Calendar" (Gainsborough: G.F.D.)	...
	...	...	...	... "Easy Money" (Gainsborough: G.F.D.)	...
SHEPPERTON	... "Bonnie Prince Charlie" ...	20	London Films (British-Lion)	... "Anna Karenina" (London Films: British-Lion)	... "The Winslow Boy" (Starts late Jan.)
SOUTHALL	... "The Lost Illusion" ...	10	Carol Reed (British-Lion)	...	... "I Will Repay."
	... STUDIO CLOSED...	—	—	...	... "Just William" (Alliance: U.A.) Starts early 1948.
TEDDINGTON	... Opens shortly	—	—	...	...
TWICKENHAM	... STUDIO CLOSED	—	—	... "Daughter of Darkness" (Alliance: Paramount).	... "Noose" (Edward Dryhurst: Pathe).
	...	...	...	... "The Brass Monkey" (Alliance: U.A.)	... "She Cracks Her Glass Slipper" (Alliance: Paramount). Starts first week in January.
	...	...	...	... "Things Happen at Night" (Alliance: Not set)	...
VIKING	... "The Penny Doctor" ...	8	—	... "Flamingo" (Inspiration: Grand National)	...
WELWYN	... Nothing in production	—	—	... "Bond Street" (World Screenplays: Pathe).	... "Queen of Spades" (Starts in January).
WINDSOR	... Educational production	—	—	... "My Brother Jonathan" (A.B.P.C.: Pathe)	...
	...	...	...	... "Starlight Stone" (Cine Industrial: Renown)	...
	...	...	...	... "A Sister to Assist 'Er" (Bruton: Premier)	...

A.B.C.'s MIDLAND DINNER

Managers on the Midland circuit of A.B.C. spent a most enjoyable time at the Imperial Hotel, Birmingham, on Wednesday. The occasion was the first annual dinner of Midland area managers. Area supervisor U. Rainero presided over a company of between 30 and 40 managers, in which a welcome guest was the "veteran" Fred Bennett, who, prior to his retirement, was in charge of the Imperial, Moseley Road. After dinner the company settled down to an open forum, which resolved itself into an exchange of personal experiences of kinema management interspersed with many humorous stories.

A.C.A.T.'s First Year Book

THE A.C.A.T. has published its first Year Book. President Anthony Asquith, writing an introduction, apologises for the lack of complete information "because the response has not always been forthcoming."

The book, which is to be given free to all the 6,459 union members, will be on sale to the public on January 1 at the reasonable price of one shilling. A. Vernon Free and Co. is the publisher.

The editorial consists of a tabulation of British studios and production companies, union and trade organisations. There are a few trade addresses and technical notes on the weather (only A.C.A.T.

knows why this was included) and stock emulsions.

Both technical and directory matter is so incomplete that it is difficult to see what value the book will be to union members. In all, it would have been better to postpone its publication until further data were forthcoming.—P. G. B.

Preston Managers' Ball

Preston Entertainment Managers' Association is arranging a theatre and kinema ball to be held in the Preston Public Hall on February 26, in aid of the C.T.B.F. It is proposed that tickets be sold to the public from each of the entertainment houses in the town.

BADGE DESIGNS FOR F.I.T.A.C.

Persons employed in the production of features, shorts, documentary, cartoon and diagram films, and in laboratories, are invited by the Film Industry Training and Apprenticeship Council to submit designs for the Council's badge.

The badge, which is intended to be worn, must incorporate the initials "F.I.T.A.C."

All entries must be accompanied by the entrant's name, address and occupation, and the name of the company by whom he is employed, and must reach the Secretary of the Council, Queen's House (1st floor), Leicester Square, London, W.C.2, not later than January 31, 1948.

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MANAGEMENT

by THE MANAGER



The Toast is Good Health and Better Business

KINEMA-GOING IS NOT A HABIT

ON this eve of Christmas, I lift my glass to wish you all a very happy, carefree Christmas, and a New Year of good cheer, and better business.

That goes for all my friends and my friendly enemies: the readers whose consistency in reading this feature has inspired the editors to maintain it as an integral part of the KINE. Service: the managers and staffs who will, to-morrow, enjoy the rare privilege of a whole day by the home hearth: the correspondents who have advised and inspired me: the critics who have always been just—according to their own view—even when they have condemned: the proprietors who have gratified my vanity by making minor amendments in operating their theatres, after a pointed paragraph has appeared here, even although I may have had nothing to do with the alteration: the editorial staff of the KINE WEEKLY who have kept me posted right up to date about what's happening outside the four walls of my own theatre.

Never did I have a better excuse for a Christmas drink than this private individual toast to my unseen friends, and kindly critics. (S.C.M., kindly copy).

What Are Regular Patrons?

A CORRESPONDENT in the *Sunday Dispatch* said recently that most kinema patrons go regularly to their "local" without caring what is on. How wrong they are, these people who think like this. I believe it was Bernard Shaw who said, caustically, that the public used cinemas as they did public lavatories. With all due deference, I must say that there are some public lavatories that I avoid like the plague. So it is with cinemas.

Every manager will confirm that patrons have always been selective and are becoming increasingly so, as the situation becomes more critical. The average weekly takings, these figures on which managers' wages are now based, are completely misleading. Ordinary programmes play to considerably less than average business. The actuarial figure is essentially governed by the number of box-office successes played in any one year. If any reader doesn't understand what I'm driving at, let him (or her) compare the house record with the average weekly takings.

I hope somebody will argue about this because I have very strong views about the subject. The greatest service a manager can do to-day is to increase the number of regular weekly patrons, but that does not weaken my point.

After the Procession!

BAD business generally has had its repercussions—I should say, inevitable repercussions—on managers. I hear of a number of instances where men have been down-graded on the "average takings" clause, an action which hasn't been accepted with good grace in every instance.

I repeat what I have said before on several occasions, the employer has every right to reduce wages within the structure of the Charter if he so desires. Our representatives agreed the terms, let us stand by that decision. I would, however, make one plea to employers,

not as a right, but as a suggestion which, in many instances, I know need not be advanced, because the good employers always take this particular thing into consideration.

I refer to the old and faithful servant whose way of living has been geared to fit in with the recent award. Perhaps he sent his son to a better school or his daughter to a business college on the strength of the modest rise he got not so long ago. Do, please, give these chaps careful consideration before you take away what they were so grateful to receive. A gesture like that would mean far more in good will worth than the intrinsic cost.

One of the moans is not without justification, but can only be remedied through the appropriate channels. I refer to houses that do big Sunday trade as opposed to mediocre week-day business. Again, any concession on the employers' part is a gesture of good will and should be respected as such; it is not a manager's right—until such time as the Charter is altered to cover such discrepancies.

Trainees, Please Note!

AN assistant manager has got himself in the news! My attention has been drawn to a three-column banner heading in a local newspaper concerning an interview given to that paper's representative by the assistant manager of a London kinema. It sounds like a publicity dream come true, but it isn't so good as all that. The heading refers to "Thug Gangs" who visit the theatre, and discloses with gusto the steps that are taken by the management generally, and the assistant particularly, to deal with these unwelcome visitors.

While I applaud and appreciate the efficient way in which this rowdism is handled in that particular situation, I deplore the irresponsibility with which these details have been disclosed as a sensational item in a local newspaper. The kinema, although not mentioned by name, can be easily identified, and to me the report seems one that is far more likely to keep customers away than to make fresh patrons for that house. Curiously enough, even our patrons know that we get a couple of nights off a week, and you can't blame them (I refer now to the patrons of the kinema where that valiant assistant works) if they decide to stay away altogether in case their visit coincides with a visit from a gang of hoodlums and the assistant's night off.

I have said so many times, our job is to get prestige publicity—this is certainly not the way.

These British Films

HOWEVER busy I am, I always try to read the readers' letters in the national newspapers. I most often look for topics for this column. Not so long ago that valuable national Press space was devoted to eulogistic comments on the British films that were being released. As always, the national papers were following public fancy. To-day, times have changed, and, like the proverbial weathercocks, so have our morning and evening newspapers. It is now fashionable to knock British pictures, and I'm sorry

to say that our amateur critics are not so far wrong. Again I implore producers to take managers, the vendors of their wares, into their confidence. I have asked this before without, I think, any appreciable response, but to-day the situation is still more critical.

Producers, I'll spare your feelings by not enumerating the British films that have had adverse comments from the paying customers recently, but I do implore you, climb out of that wishing well that is the solace of artistic failures, and meet your customers from behind the counter: Get around with the managers.

A friend of mine was a traveller for Heinz (57 varieties) products before the war. He told me, rightly or wrongly, that at conferences representatives were invited to sample every line that was being offered in competition to the corresponding "Heinz" lines. If the product was better than Heinz took theirs off the market.

I know we can't do this in our business, but I feel that we can do better than we're doing. I wonder how many managers have been asked why their unsuccessful films were flops? They know, and what they know is not their personal opinion, but a consensus of patrons' opinions. Kinema patrons' views would be of inestimable value to our British producers to-day. Has any producer ever tried to find out? Possibly some have had a go without my knowledge; if so I would like to know about it, if only so that I may review my opinion of the chaps who have it in their power to make or mar this industry.

Is there a producer in the country big enough to admit that his last picture was a flop? What about a producer offering a prize for the best letter from a manager explaining the reasons why his last production was a failure?

Transport of Films

AT least one manager didn't read my simple rules to be observed in booking out films for Road Transport, or it may be that a projectionist just didn't bother. I am told by Road Transport, that a country kinema was all but let down by non-compliance.

A newsreel wasn't entered on the Wednesday list. "It is only one reel and transport know all about it because it goes off twice every week," probably said the offending operator to himself. How wrong he was, because to the driver of the transport it was only an orphan can, nobody's responsibility, and most certainly not his. It went on the first handy pile at the film dump, and was identified just in time for a helter-skelter road dash to avoid a let-down.

Many man-hours, valuable petrol, and much anxiety were expended because of slackness at one kinema. In such circumstances the responsibility is entirely the manager's, and in the event of a let-down, damages can be claimed; remember that the newsreel was not signed for, and therefore not officially accepted. Readers who have not already taken my advice and checked up on their despatch records may benefit from learning of this spot of bother.

American Trade Papers

IT annoys me to read the drivel that some of my colleagues send in to the American Trade papers. I do not dispute the advisability of showing our American cousins that we're no slouches so far as showmanship is concerned, but we must be honest with our statements. Even although an American editor has little opportunity of confirming what is alleged to have been carried out, these odd associates of mine must not overlook the fact that a few British managers do read the American papers, including the "Manager." The culprits know whom I'm getting at, and if it goes on they will get a bit of extra publicity in this column.

SHOWMANSHIP

A Manager Decries the Work of the "Bill and Banner Boys"

SHOWMANSHIP is a controversial subject, one that has led me into lengthy discussion and friendly argument with many managers. Generally speaking, a manager is either all for local exploitation campaigning or he is all ag'in it, and prefers to let the film sell itself.

I am not sure to which school A. J. Wilson, of the Rivoli, Southend-on-Sea, belongs. He has sent me a letter, in which he refers to certain managers as the "Bill and Banner Boys," expresses great respect for Barnum, Bertram Mills, George Black and Cochran, decries the local tie-up, but is prepared to back the national campaign. This is what he has to say:—

"Why don't you stop trying to delude the already harassed manager into believing that he is an expert showman because he hangs a card or banner in a shop window. These 'Bill and Banner Boys' do, on rare occasions, catch the public's attention, but very often do harm to the film, inasmuch as that they miss the point of the story and make little or no attempt to advertise the star value.

"The average man or woman are not, these days, coerced into buying a kinema ticket because there is a showcard in a woman's hat shop. To do business these days a film must have national advertising and national publicity. When will our producers and renters realise that they are really responsible for box-office takings, which can only be increased by studio and National Press ballyhoo, plus star publicity? Have they never heard of Garbo, Gable and, not forgetting, of course, Jane Russell publicity? . . .

"Now is the time to boost our own films, but what do we really see . . . good British films being slipped unobtrusively into kinemas and expected to do big business on the efforts of the local manager.

"Big-time stuff like 'G.W.T.W.', 'Random Harvest', 'The Outlaw', and a host of other American features, were cert record-breakers and recognised as such long before the film was even booked for the theatre, requiring no extra window cards or freak vestibule displays.

"Please, Mr. Showman, by all means help to bring to the supervisors' notice the noble efforts of staffs, but with their correct title of 'kinema window dressers,' or you will surely offend such real showmen like Barnum, Bertram Mills, Geo. Black, and C. B. Cochran and company."

First, Mr. Wilson, I would like to say that time and time again I have emphasised the need for national advertising and publicity campaigns. If you are a regular reader of the Showmanship pages you will also recall my suggestion that, to achieve the utmost effect, these campaigns should be carried out on the lines of a combined operation, with the producers, stars, renters, and exhibitors playing their part.

And there is plenty of evidence to indicate that our home product is, in fact, being exploited on this basis.

Have you not heard, Mr. Wilson, of such names as Anna Neagle, Michael Wilding, Herbert Wilcox, James Mason, Margaret Lockwood, Pat Roc, Stewart Granger, John Mills, Kieron Moore, and a host of others, and such titles as "The Courtneys of Curzon Street," "Great Expectations," "Odd Man Out," "Frieda," "Holiday Camp," to name but a few?

All are nationally known names or titles, for the simple reason that they have been backed by national exploitation campaigns.

And what of the people you call the "Bill and Banner Boys"? These, Mr. Wilson, are the people who helped to make these names nationally known.

The humble window tie-up, the modest street parade, the front-of-house and foyer display are all but various forms of advertising, and it is through these media that the manager can make his local contribution to the national effort.

No one, I agree, can assess the value of a window tie-up in terms of seats sold, but whe,

WELCOME TO OUR COMPANY

The following managers have been enrolled into the Company of Showmen for the ensuing year:—

H. Clayton-Nutt, Broadway, Eccles.
B. R. Kelly, acting manager, Odeon, Kettering.
P. J. Mills, Gaumont, Princes Park, Liverpool.
W. G. Thomas, Odeon, Sketty, near Swansea.
C. B. Wills, Palace, Wandsworth, London.

on the other hand, would be bold enough to say "Advertising Doesn't Pay," even in its most modest form?

Liverpool Competitions

NEWSPAPER competitions were arranged by Harry Finnis, manager of the Trocadero, Liverpool, to publicise "White Unicorn" and "Copacabana." Eight local newspapers ran a competition in connection with the showing of "White Unicorn," competitors being required to state the male lead in 12 films (titles given) in which Margaret Lockwood has featured.

Each newspaper offered cash prizes of 10s. 6d. to the senders of the first three correct entries opened. For "Copacabana" three newspapers ran a jingle contest. To the readers sending in the best finishing lines to a jingle, published on the entry announcement, prizes of 21s., 15s. and 10s. 6d. were awarded. In each case attractive lobby displays were arranged. There were also tie-ups with prominent shops in the city.

Parcels from Australia

L. CHANT, general manager of the New Victoria, Preston, arranged a civic ceremony for the presentation of 75 gift parcels received from the Hoyt Circuit Australia. These parcels were assembled on the stage, and Mr. Chant handed to the Mayor of Preston a token parcel, explained the nature of the Australian gift and how it was intended the parcels should be allocated to needy people of the town.

Amongst Mr. Chant's guests that night were a woman and her 11 children, who, as recipients of a parcel, were photographed with the Mayor in the cinema café.

Directional Effort

L. M. PINNEY, of A.B.C.'s Colchester Playhouse, put over an effective campaign for "The Courtneys of Curzon Street." He secured the co-operation of two of the best-known local firms for window tie-ups.

He also made use of street direction signs around the kinema, which is at the corner of two main



The theme of **THE BIG HEART** (20th Century-Fox) is appropriate to the festive season and A. W. Bland, Gaumont, Leicester, adroitly exploited the fact in this display of toys and other gifts supplied by local traders



Here is a neat display which makes a special appeal to music lovers. It was set out in the foyer of the Elite, Nottingham, by E. Ledger, for **CARNEGIE HALL** (U.A.). The instruments were loaned by a music shop

streets. In a facsimile, on coloured cards, of the town's street signs the public read "Curzon Street," and above in small type the words "This is not," and below, "but the Courtneys will be here all next week."

Historic Ceremony

DENNIS BOWDEN, Regal, Bridlington, had one of the most ambitious ideas so far formulated in this country for the exploitation of "The Beginning or the End." Briefly, his idea was to rope in the Mayor and Corporation of Bridlington for a joint scheme whereby, with full official backing and ceremony, a casket should be buried in the centre of the town, containing some data concerning the film, together with records of Bridlington for the current year, addressed to the Bridlington authorities 250 years hence.

Not only did he succeed in getting official backing for the scheme, but it was carried out on a scale exceeding his original plans.

His preliminary publicity began with a conference of the local scientists, in order to draw up technical data for the assembling of a Uranium Exhibition in the foyer. Each evening a lecturer attended to describe the functions of the items displayed. A lantern and slides helped to give these lectures a pictorial value.

Tie-ups were arranged with a large number of shops. Work was then centred on the civic ceremony. A local builder supplied a leaden casket and arranged for the necessary excavation.

Mr. Bowden approached the Mayor, who gave active help to the scheme. A council meeting was convened and decided that the casket should be buried in the main drive to the Town Hall.

The Regal Club was given a banner-making competition and the winning banners were carried in the official procession, headed by the corporation publicity van.

At the burial ceremony the Mayor gave thanks to the sponsors of the scheme. The concrete vault was then filled and covered by a tablet engraved: "Here lies entombed a capsule containing records of Bridlington of the year A.D. 1947, the beginning of the Atomic Era. Not to be opened until A.D. 2197." Records of the ceremony have been deposited in the archives of the Town Hall.

The whole scheme received an unusually large amount of publicity—it was mentioned in the B.B.C.'s news summary, and Bowden claims that no fewer than 400 newspapers carried publicity dealing with the scheme.

Good Press for a Star

JACK R. CHAPMAN secured 65 in. of editorial space in three local papers (including the reproduction of four large photos and the best position on the front page of one of the journals) in connection with the visit of Kieron Moore to the Streatham Regal as a boost for "Man About the House."

Even the film critic of one paper played his part by mentioning that Leslie Arliss, producer of the film, is a native of nearby Sydenham, thus introducing a local interest, and I notice that two of the papers printed extensive biographies of Moore, obviously from material supplied to them. Moore was met by a pipe band and played into the theatre.

In addition to the appearance, manager Chapman had five local window displays, and after the appearance at the Regal took Moore along to the Locarno Dance Hall where he presented the prizes in a "Man About the House" competition held there.

Invitation to the Mayor

A GOOD Press coverage for "Carnegie Hall" was secured by R. Ledger, Elite, Nottingham, when he invited the Mayor and Mayoress and other civic dignitaries to the first evening showing of the film.

The Mayor had only been appointed that day and the visit was his first official outside appearance. This naturally made news for the local Press.

Ledger also circularised the schools in the city through the Director of Education. A special four-page folder was distributed to local musical societies, and the musical angle was again exploited in various window tie-ups.

A Cheque from Rita

A CONFERENCE of G.B. managers attended by Dennis Lyons, Columbia exploitation chief, and circuit officials, was held at the Empire, Cardiff, to discuss ways and means of putting over "Down to Earth." At this conference A. J. Brown, of the Empire, suggested that Rita Hayworth might care to make a donation to the National Institute for the Blind.

This suggestion was immediately followed up, a cheque duly arrived and this was officially presented by Dennis Lyons to the South Wales area secretary of the Institute. This gesture was duly reported in the local Press and brought the star and film into the public eye.

Brown's individual exploitation for the film included the staging of a dance contest and festival at the Empire, which attracted a large entry and created a good deal of word-of-mouth publicity. Heats were

held each evening and the grand final took place on the Friday.

Brown also tied-in with the Battle of Britain Week air display held at Cardiff Airport. It was originally arranged for a dummy to be dropped by an over-written parachute from a plane belonging to a commercial airline, but, at the last moment the Air Ministry refused to sanction the idea. Instead, Brown arranged for the dummy and chute to be displayed in a prominent position on the airfield.

A Film Quiz

A BRITISH film quiz recently organised by David J. Goodman at the Wood Green Gaumont in connection with a season of British films seems to have been outstanding in its conception, execution and results. Mr. Goodman made a good start by securing the co-operation of the *Wood Green Observer*, the editor of which agreed to act as quiz-master. This also resulted in the supply of 10,000 entry forms free of cost and 63 in. of free editorial space in the paper over five weeks of advance publicity. The contest was widely advertised all over the district and teams were obtained from local factories and offices, including the Town Hall.

Besides the usual questions on British film matters, Mr. Goodman provided unusual tests. He borrowed 12 dresses from the studios (with wardrobe mistress in charge) and arranged for them to be worn on the stage by mannequins from the Lucy Clayton School of Mannequins. Contestants had to name the original wearer of each and in what film. Guest organist Betty Mitchell played tunes from selected films, and the titles, films and their singers had to be named.

Goodman also obtained non-sync. recordings from the sound tracks of several films and these had to be identified. On Friday evening Finlay Currie spoke to a packed audience about British films and presented the cash prizes (totalling £20) to the winners, who will also enjoy a visit to Gainsborough studios.

"Sinbad" and Savings

WHILE he was in charge of the Castle, Homerton (he has now been transferred to a sister S.M. circuit theatre, the Manor Park Coliseum), Jack R. Mitchell worked a handy tie-up with the National Savings movement to help in boosting "Sinbad the Sailor."

This brought him 2,000 free throwaways, a visit by the Mayor, a banner across the front of the Savings Centre in Hackney's main street and the use of stickers on all mail going out from the Town Hall, the message being: "There's treasure trove for 'Sinbad the Sailor' at the Castle and for you, if you save now."

Electric Link

FEW shops in Forest Gate now have large display windows, thanks to enemy action, and D. J. Malcolm was therefore both astute and fortunate in obtaining a full-scale display in the electricity show-rooms, which have the largest expanse of undamaged glass in the neighbourhood.

His effort for "So Well Remembered" at the Odeon consisted of a well-designed board showing an artist's palette and brushes with the caption "British film art at its best," and sets of stills, etc., amid specimens of modern appliances, with, of course, the usual reminder to use current economically.

The Showman

"HOLIDAY CAMP"

The atmosphere of HOLIDAY CAMP (G.F.D.) was captured in this foyer tie-up with Butlin's, arranged by H. S. Dunbar, New Savoy, Glasgow. The props used in this display were borrowed from various traders



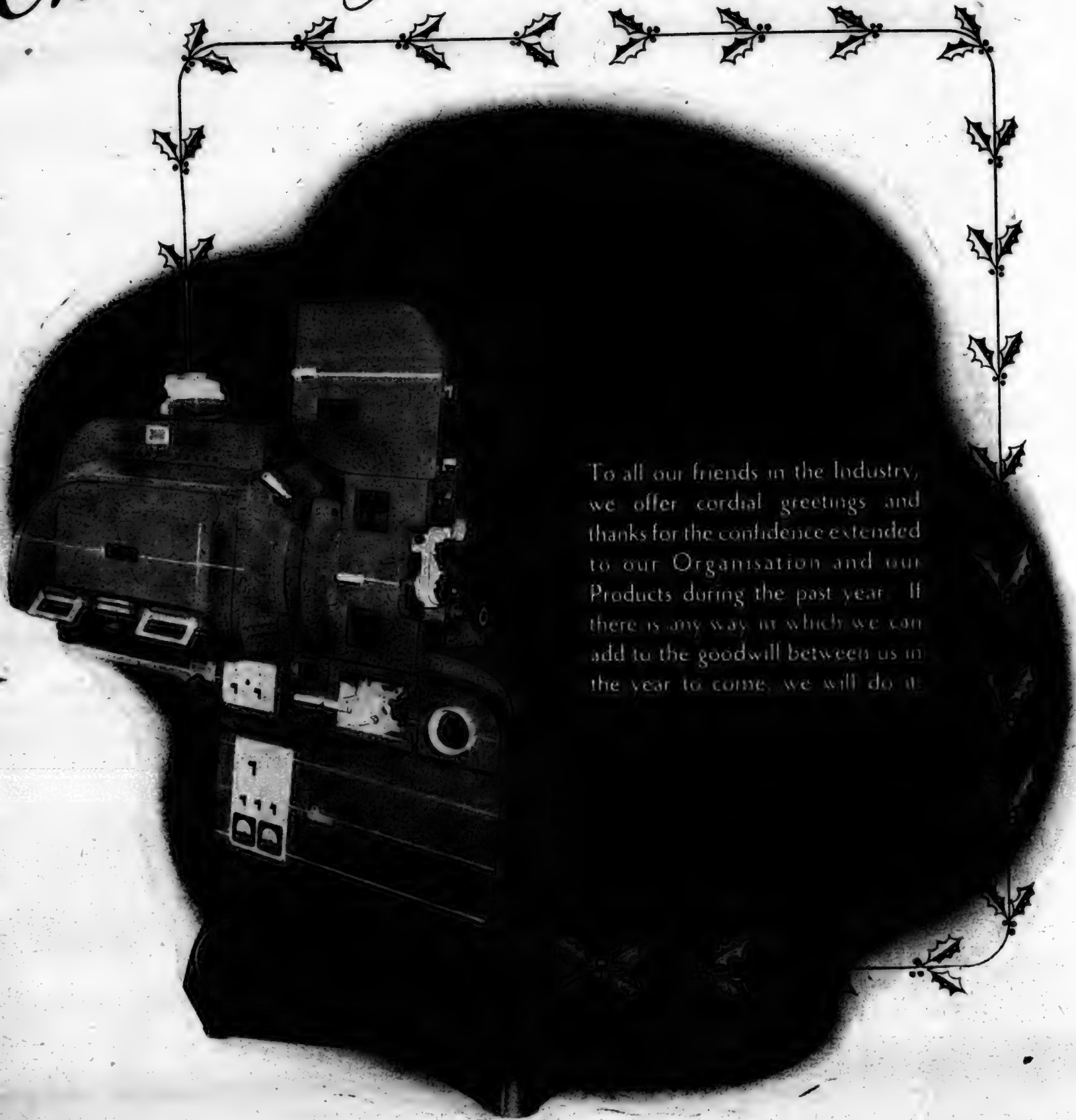
The Mayor of Bridlington buried the casket containing civic records and data about *THE BEGINNING OR THE END*. This ceremony was the highlight of Dennis Bowden's campaign for the M-G-M film at the Regal, Bridlington



Here is a novel display piece devised by J. V. Saunders, Odeon, Morecambe, to advertise forthcoming films. The feathers are detachable, painted in oils, with the film titles in show card colours, which can be sponged off when necessary

Christmas Greetings

TO ALL EXHIBITORS



To all our friends in the Industry, we offer cordial greetings and thanks for the confidence extended to our Organisation and our Products during the past year. If there is any way in which we can add to the goodwill between us in the year to come, we will do it.

G. B-KALEE, LTD., NATIONAL HOUSE, 60-66 WARDOUR STREET, LONDON, W.1

TECHNICAL

The Voice of the Projectionist

CHOOSE RECORDS WITH CARE

I THINK much more attention should be given to the selection of records which are played between performances, and also as an accompaniment to silent titles and trailers. They often so obviously "do not fit" either the occasion or the mood of the film they follow.

Is it really necessary to play a few bars of music to the silent "All Next Week," "Showing Sunday Only" and "Teas May Be Obtained In The Café"? These titles are so short that a record accompaniment is, at best, scrappy.

If one has to show a silent trailer of, say, 90 ft. or more, then by all means use an appropriate piece of music, but make sure it fades out correctly when the trailer ends.

Interval music needs most careful selection. I well remember paying to see that impressive picture "Sixty Years a Queen." At the end the lights came up and immediately on went a very mediocre example of hot jazz. This, I consider, was a glaring example of bad showmanship.

Such a film in my opinion should have had one minute of silence after the "tabs" had closed, then a dignified, quiet and slow record should have been played in keeping with the nature of the film, until the lights were lowered again.

The Right Type

MY remarks recently on the desirability of trying to recruit ex-Service men, with electrical and mechanical training, to the projection booth came home to me when visiting a town in East Anglia a few days ago.

Whilst in the "local" I was introduced to the manager of a cinema in the town, and he invited me into his theatre to meet the projectionists and see the equipment. It was here that I met the sort of chap I had in mind when I wrote my notes. He is ex-R.A.F., age 24, a good electrician and mechanic, had been in the booth only six months, and was settling down nicely. He was most keen on his job and interested in everything about it, and had already decided to make it his future profession.

It was a delight to talk to this man and note his attitude toward the work and the obvious fact that he fully realised that the projection booth was the heart of the show.

International Co-operation is Sought by the B.K.S.

I. D. WRATTEN ON PROGRESS OF 5-YEAR PLAN

THE furtherance of technical progress by co-operation between the British Kinematograph Society and many other bodies—including the S.M.P.E. and a number of other overseas societies—was the theme of I. D. Wratten's presidential address to the Society on Wednesday, last week.

Mr. Wratten first recalled the five-year plan which he had announced a year ago, and then outlined the progress made by the Society under the terms of the plan.

Membership had during the year, he said, increased from 705 to over a thousand. Patron membership had increased from 24 firms to 43. During the early part of 1948, the new certificates of Fellowship, Membership and Associateship will be sent out.

The Society's Journal, *British Kinematography*, is now being published monthly; while this represents a considerable expenditure of effort and money, it is, in the opinion of the Council, one of the most important of the Society's activities, and is widely read overseas. Mr. Wratten gave credit for the successful launching of a monthly journal to R. H. Cricks, the editor, and Miss S. M. Barlow, responsible for advertising.

In the lecture programme, including divisional and provincial meetings, no fewer than 43 meetings had been arranged. Through the generosity of an anonymous member of Council, a silver medal was to be awarded for the best paper read at a B.K.S. meeting during the present session.

In regard to education, the two-year course at the Regent Street Polytechnic and the refresher courses for persons already in the industry are continuing, and the new library now in being owes its successful initiation to the energetic enthusiasm of Rex B. Hartley and the Library Committee. A catalogue had recently become available.

On the question of standards, the B.K.S. is actively associated with the B.S.I.; 14 committees of which are at the moment working on motion picture subjects.

New Branches

The three Divisions of the Society—Theatre, Film Production and Sub-standard—have been successful in arranging a series of meetings, and consideration is being given to the formation of branches in Manchester and Newcastle-on-Tyne, where sections of the Theatre Division are at present operating, thanks to the work

of A. Wigley and E. Turner, the secretaries.

The finalised regulations for the conferment of the Fellowship were published in October, and a form of application will shortly be available. Except in special circumstances, only five members can be admitted to the Fellowship in any one year. The Honorary Fellowship had already been conferred upon P. H. Bastie, the hon. treasurer, and A. G. D. West, past president.

Referring to co-operation with other bodies, the president mentioned the joint meetings arranged with the A.C.T., and the annual Newman Memorial Lecture, held jointly with the R.P.S. Co-operation is also anticipated with the newly formed British Film Academy. Joint meetings had also been held with the Television Society, whose library is housed at the B.K.S. offices.

The Society is recognised by the Home Office as an unbiased representative of the industry's technical aspects, and a committee is now finalising a report on the draft cinematograph regulations.

Mr. Wratten reported on the position of the B.K.S.-K.R.S.-C.E.A. scheme for combating film mutilation. Following on the work of the B.K.S. Film Mutilation Committee, it has been arranged that a series of booklets is to be published by the B.K.S.

Overseas Contacts

The Foreign Relations Committee, under the chairmanship of C. Cabrol, has made important contacts with technical bodies in 14 countries, and a cordial relationship has been established with the Association Française des Ingénieurs et Techniciens du Cinéma, of Paris.

The president extended a cordial greeting to Jean Vivié, secretary of the Association, who was present at the meeting.

Recently, the past president, A. G. D. West, attended the S.M.P.E. Autumn Convention in New York, where, in addition to reading two papers before the Convention, he had full discussions on the question of closer co-operation with the S.M.P.E., and, in fact, co-operation on some important matters had already been agreed.

It has been agreed that each Society shall have the right to publish a paper in full from the



other Society, immediately after that paper has appeared in the original Journal. An exchange of Journals between the officers of the two Societies has been arranged. In order to ensure early co-operation of matters of standardisation, a monthly letter will be exchanged by the secretaries of both Societies.

The president paid tribute to the work of the officers of the Society, and to members of the various committees, pointing out that the running of a society in these difficult times was no simple matter. He stressed the fact that out of a membership of 1,000, only 30 members gave freely of their services. He called upon all members to render all assistance within their power, to regard the Society as a forum where views should be expressed, and to convey any constructive suggestions to the appropriate quarter.

The membership should stand at 2,000; every member should propose one new member a year. "Above all," concluded Mr. Wratten, "remember the Society is your Society."

The presidential address was followed by a paper by Dr. D. A. Spencer, of Kodak, on "Masking Methods in Relation to Colour Kinematography."

Kodak Works for Liverpool

About twenty-six acres of land and buildings on the Kirkby Trading Estate, Liverpool, is to be acquired, on approximately 98½ years' lease, at the price of £28,750, by Kodak, Kingsway, London, W.C.2, for the manufacture of organic chemicals for photographic purposes.

G.B.-Kalee Installations

During the month of November, Gaumont-Kalee "21" sound and projection equipment was installed in the following:—

Regal, Edmonton; Invicta, Faversham; Gaumont, Haymarket (London); Gaumont, Hammer-smith; Regent, Ipswich; Coliseum, Newport; Haymarket, Norwich; Broadway, Peterborough.

G.B.-Kalee has also installed other projection and theatre equipment in the Star and Garter Home, Richmond; Ashton Cinema, Bristol; Cinema, Coleford; Ormonde, Kinturk; Plaza, Pershore; Regal Cinema, Tenbury Wells; Palace, Malton; West Park Social Club, Hull; Pavilion, Skerries; Empire, Thatto Heath.

POOL CARBONS

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Advertisements
are not
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unless
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Box Numbers are
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SITUATIONS WANTED .. 2d. " "
FINANCIAL .. 6d. " "
FOR SALE & WANTED .. 6d. " "
MISCELLANEOUS .. 6d. " "

Caps, 1d. per word extra. Box Nos. 6d. extra.
All Classified Advertisements must be pre-
paid (except approved accounts) and re-
ceived by Thursday for inclusion in the next
week's issue.

SITUATIONS VACANT.

Vacancies advertised are restricted to
persons or employments excepted from
the provisions of the Control of En-
gagement Order, 1947.

EXPERIENCED female Film Ex-
aminers, and Learners, required. Five-
day week.—Apply, RKO Technical De-
partment, 2/4, Dean Street, London, W.1.

JUNIOR required (female), good at
figures, for general office work; West
End office, small kinema circuit; five-
day week.—Write, J. E. Pearce, Eros
House, 31, Regent Street, S.W.1.

SECOND Operator wanted; independ-
ent hall, South-West London.—J., Box
531, Kinematograph Weekly.

Experienced Manager required for in-
dependent Super-Kinema. State age, ex-
perience, also salary required. Experi-
enced Assistant Manager capable of
management will be considered also.—R.,
Box 540, Kinematograph Weekly.

AN opening occurs for a Technician
with laboratory experience of the film
industry to join the executive staff of
a well-known film company.—Apply in
writing to X., Box 546, Kinematograph
Weekly.

SALESMAN required for Liverpool
territory; good remuneration for right
man.—Write, giving full details, V., Box
544, Kinematograph Weekly.

WANTED, lady, with thorough know-
ledge of French, to assist viewing of
French films, shorthand and general
office work; commencing salary, £300.—
Give full particulars, including refer-
ences, by letter only, to Secretary, Studio
One Film Distributors, Ltd., 225, Oxford
Street, W.1.

OPERATOR-Manager required for
small kinema in Herefordshire.—Details
of age, experience, salary required, to
U., Box 543, Kinematograph Weekly.

SITUATIONS WANTED

R. BRUCE GRICE (YOUR SCREEN
REPORTER) REQUIRES A PROGRES-
SIVE POSITION WITH FILM COM-
PANY OR JOURNAL; PUBLICITY
LIAISON DUTIES, PHOTOGRAPHIC
OR ANY INTERESTING POST THAT
OFFERS SCOPE, EITHER EDUCA-
TIONAL OR ENTERTAINMENT.—327,
OSBORNE ROAD, ROMFORD, ESSEX.
TEL. HORNCHURCH 4106.

MANAGER SEEKS CHANGE: FULL
CONTROL OR HOUSE MANAGEMENT.
FULLEST DETAILS GIVEN.—V., BOX
545, KINEMATOGRAPH WEEKLY.

MANAGER/Chief Projectionist, now
open for engagement; 17 years' experi-
ence; first-class projectionist; good ad-
ministrator and disciplinarian; excellent
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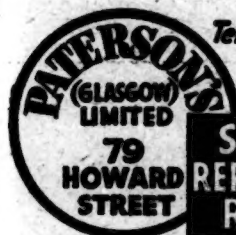
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PEOPLE

T. Massicks Nominee to Five C.E.A. Branches • Third Generation of Chamberlains Join Bristol Branch

AS general supervisor of the S. Sheekman Essoldo group, which has now nearly 60 theatres, TOM MASSICKS finds himself the nominee to the Manchester, Sheffield, Southern, and London and Home Counties branches of the C.E.A., as well as to the Northern branch. He says that, at least, he won't have to organise the use of his spare time.

HARRY CHADWICK, manager of the Ritz, Erith, for the past 12 years, retired on Saturday, December 6, after 50 years' management of theatres and cinemas.

An informal gathering took place on the stage at the Ritz, during which Mr. Chadwick's successor, L. Grou, presented him, on behalf of the staff, with a pair of reading glasses and an illuminated address bearing their names.

R. DIXON SPURS, relief manager for Thompson's Enterprises Cinemas, has been appointed resident manager of the Palladium, South Shields, in succession to R. COLLINGS, who has taken an appointment with the company in the Middlesbrough area. Prior to the war, Mr. Spurs was resident manager at the Empire, Moorends, Doncaster.

S. C. MUMFORD, who, for the last ten years, has been manager of His Majesty's, Bristol, has gone to the Metropole, belonging to the same company, where he is with C. HARRISON, who was formerly manager of the Carlton, Westbury-on-Trym, Bristol.

W. PRODGERS, supervisor in the West Country for A.B.C., has undergone an operation and is now making normal progress. His many friends wish him complete restoration to health.

COUN. F. G. W. CHAMBERLAIN, chairman of the Bristol branch, had at the December meeting of the branch the pleasure of welcoming as a new member his son, Denis, who is now managing the Broadway, and expressed the hope that he would be a member for many years. The admission of Denis to membership means the three generations of the Chamberlain family have been members of the branch, as the late W. Chamberlain, Coun. Chamberlain's father, was a member for several years.

RICHARD HAWKINS, manager of the recently reopened Regal, Bow, E., was with A.B.C. for a while at the Elephant and Castle Theatre, Brixton, Camberwell, Forest Hill, Walham Green and Purley. For two years he managed the Eros News Theatre, Piccadilly, and latterly at the Bermondsey Rialto.

E. S. CHEYNE, formerly in control of R.A.F. cinema services in India, and recently demobilised, has now been appointed Sub-District manager (North Africa) for the Army Cinema Corporation. Mr. Cheyne joined the R.A.F. in 1942 and became Deputy Assistant Director of Services (Kinematography) in charge of film distribution and exhibition for the Army, Navy and Air Force in India and the Far East.

LONDON TRADE SHOWS.

Films to be Trade Shown Between Thurs., Dec. 25 and Wed., Dec. 31

Monday

Devil Bat (Renown)

Hammer Theatre. 2.30 p.m.

Cast: Bela Lugosi, Suzanne Kaaren, Dave O'Brien.

Reissue. Bela Lugosi in the rôle of a dual-minded doctor who, after being deprived of enormous profits by a cosmetic company, sets out to wreak vengeance on them through his giant bats, and instead brings death to innocents.

Punch and Judy (Renown)

The fascinating story of the ever-loved show which attracts children and grown-ups alike. Directed and produced by F. Radcliffe Holmes.

Today I Hang (Renown)

Hammer Theatre. 2.30 p.m.

Cast: Walter Woolf King, Mona Barrie, William Farnum. Directors: George Merrick and Oliver Drake.

Reissue. Jim O'Brien, an adventurer, visits Henry Courtney and Joseph Rand, merchants, to reclaim a valuable diamond necklace. He is instructed to call later. Meanwhile, Rand murders Courtney.

steals the necklace and pins the killing on Jim, who is arrested, tried and sentenced to death. Martha, Courtney's widow, who had been Jim's fiancée years before, determines to save him. After complications, Jim escapes the noose and resumes his old romance with Martha.

Marriage in Danger (Renown)

The events in the lives of ordinary men and women extracted from the files of the Marriage Guidance Council. It traces the many pitfalls and difficulties which lead to the breaking up of so many marriages and subsequent divorce.

Wednesday

The Mark of Cain (G.F.D.)

Studio One. 10.30 a.m.

Cast: Eric Portman, Sally Gray, Patrick Holt, Dermot Walsh, Denis O'Dea, Edward Lexy, Therese Gleise, Maureen Delany. Director: Brian Desmond Hurst.

The story of a young wife, unjustly accused of her husband's murder by reason of overpowering circumstantial evidence.

Sally Gray plays the rôle of the innocent wife and Eric Portman is the murderer.

'PAUL TEMPLE' SCORES ON THE SCREEN

F. W. BAKER, who has so ably steered Butcher's Film Service through 40 years of success, promises that 1948 will be the greatest year in the history of Britain's oldest established film producers and distributors.

In addition to a powerful string of new Butcher Empire productions, the company's programme will include the output of many independent producers in the country and the United States.

Outstanding among Mr. Baker's new pictures is the second screen edition of Francis Durbridge's

celebrated stories of detective Paul Temple. Under the working title "Paul Temple and the Canterbury Case," this production is nearing completion.

That Paul Temple is as popular on the screen as he is on the air is indicated by the fact that "Send for Paul Temple," Butcher's first picture of this series, is as much in demand abroad as it is here. Starting its overseas showing with an extremely long run in Paris, it has been translated into German, Spanish and Dutch, and will be shown all over Southern America.

LONDON AND PROVINCIAL TRADE SCREENINGS

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.	CERT.
LONDON.						
Mon., Dec. 29	2.30 p.m.	Hammer	Devil Bat (Reissue); Punch and Judy.	Renown	Bela Lugosi	A
Tues., " 30	2.30 p.m.	Hammer	To-day I Hang (Reissue); Marriage in Danger.	Renown	Walter Woolf King	A
Wed., " 31	10.30 a.m.	Studio One	The Mark of Cain	G.F.D.	Eric Portman	A
BIRMINGHAM.						
Tues., Dec. 30	10.30 a.m.	Scala	Blithe Spirit (Reissue)	A.B.F.D.	Rex Harrison	A
Wed., " 31	10.30 a.m.	Scala	The Ghost Train (Reissue)	A.B.F.D.	Arthur Askey	A
Thur., Jan. 1	10.30 a.m.	Scala	International Lady (Reissue)	A.B.F.D.	George Brent	U
CARDIFF.						
Tues., Dec. 30	10.30 a.m.	Empire	Blithe Spirit (Reissue)	A.B.F.D.	Rex Harrison	A
Wed., " 31	10.30 a.m.	Olympia	Rio Rita (Reissue)	M-G-M	Abbott and Costello	U
Fri., Jan. 2	10.30 a.m.	Olympia	The Big Store (Reissue)	M-G-M	Marx Brothers	U
" " 2	10.30 a.m.	Empire	Dover Road	A.B.F.D.		
LEEDS.						
Tues., Dec. 30	10.45 a.m.	Tower	Blithe Spirit (Reissue)	A.B.F.D.	Rex Harrison	A
Wed., " 31	10.30 a.m.	Tatler	Dover Road	A.B.F.D.		
Fri., Jan. 2	10.30 a.m.	Ritz	Rio Rita (Reissue)	M-G-M	Abbott and Costello	U
" " 2	10.30 a.m.	Tatler	The Big Blockade (Reissue)	A.B.F.D.	Leslie Banks	U
NEWCASTLE.						
Tues., Dec. 30	10.30 a.m.	Essoldo	Blithe Spirit (Reissue)	A.B.F.D.	Rex Harrison	A
Wed., " 31	10.45 a.m.	Grainger	Dover Road	A.B.F.D.		
NOTTINGHAM.						
Tues., Dec. 30	10.45 a.m.	Scala	Millions Like Us (Reissue)	A.B.F.D.	Eric Portman	U
Wed., " 31	10.45 a.m.	Scala	The Big Blockade (Reissue)	A.B.F.D.	Leslie Banks	U
SHEFFIELD.						
Wed., Dec. 31	10.30 a.m.	Hippodrome	Rio Rita (Reissue)	M-G-M	Abbott and Costello	U
Fri., Jan. 2	10.30 a.m.	Hippodrome	The Big Store (Reissue)	M-G-M	Marx Brothers	U



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